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E MAGAZINE FOR ADVERTISING EXECUTIVES

*how much will advertising
cost next year?*

p. 33

*advertising
and the
political conventions*

p. 13

*agencymen
at ease*

p. 26

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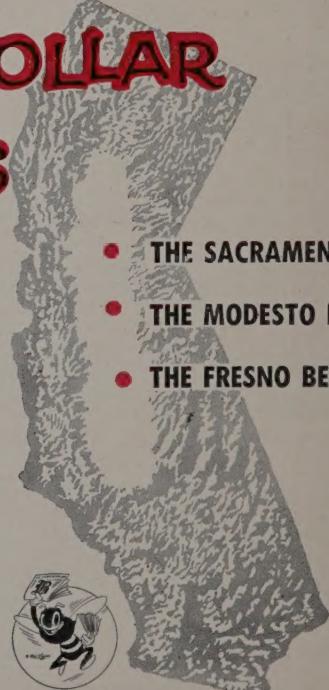
LIKE CALIFORNIA WITHOUT THE BILLION DOLLAR VALLEY OF THE BEES

- ✓ MORE BUYING POWER HERE
THAN IN ALL OF OKLAHOMA*
- ✓ NOT COVERED BY SAN FRANCISCO
AND LOS ANGELES NEWSPAPERS

- THE SACRAMENTO BEE
- THE MODESTO BEE
- THE FRESNO BEE

Western firms know you can't win top sales in California unless you reach the *inland* Valley. And you can't afford to rely on Coast newspapers to do the job. The Valley is a self-contained, independent market. People here read their own local newspapers, the three Bee newspapers.

* Sales Management's 1955 Copyrighted Survey



McCLATCHY NEWSPAPERS

NATIONAL REPRESENTATIVES . . . O'MARA & ORMSBEE

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Tide

ABC ACP NBP MPA

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NEW ADS SELL OLD BREWS.....p. 18

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ED MILLER: LIFE'S MASTER PLANNER.....p. 37

Why Life magazine has an executive in charge of tomorrow—and what he does.

Company Expenditures	1955	1954	Company Expenditures	1955	1954
• 1 General Motors Corp.....	\$62,587,251	\$37,391,415	• 35 American Home Prod. Corp.	2,469,658	1,587,823
• 2 Ford Motor Co.	29,610,982	17,999,652	• 36 Clorox Chemical Co.	2,463,665	2,330,431
• 3 Chrysler Corp.	24,058,711	11,787,596	• 37 Shell Oil Co.	2,407,907	1,752,079
• 4 Distillers Corp.— Seagram's Ltd.	9,810,168	9,815,375	• 38 Bristol-Myers Co.	2,384,543	922,532
• 5 Colgate-Palmolive Co.	9,335,133	10,990,682	• 39 Radio Corp. of America	2,365,379	1,569,702
• 6 General Foods Corp.	8,665,524	9,351,441	• 40 Campbell Soup Co.	2,344,703	1,567,374
• 7 Procter & Gamble Co.	7,946,306	7,251,400	• 41 Pepsi-Cola Co.	2,314,609	1,543,614
• 8 Lever Bros. Co.	7,672,939	6,803,797	• 42 Standard Oil Co. (N. J.)	2,311,542	2,389,288
• 9 General Electric Co.	7,557,414	3,792,542	• 43 Doubleday & Co., Inc.	2,257,430	2,087,931
• 10 National Distillers Products Corp.	6,715,088	6,718,375	• 44 Sun Oil Co.	2,188,692	1,610,937
• 11 Studebaker-Packard Corp.	6,025,371	5,121,118	• 45 Monsanto Chemical Co.	2,163,223	4,101,841
• 12 Schenley Industries, Inc.	5,925,590	6,157,600	• 46 Goodyear Tire & Rubber Co.	2,110,507	2,267,630
• 13 National Dairy Products Corp.	4,811,426	3,338,891	• 47 Gillette Co.	2,097,957	2,296,936
• 14 Philip Morris & Co., Inc.	4,805,642	1,245,847	• 48 International Cellucotton Products Co.	2,007,914	1,635,247
• 15 American Tobacco Co.	4,273,234	2,623,775	• 49 Liebmann Breweries, Inc.	2,029,431	2,435,829
• 16 General Mills, Inc.	3,908,473	3,186,138	• 50 Borg-Warner Corp.	1,982,556	722,908
• 17 R. J. Reynolds Tobacco Co.	3,793,402	3,100,393	• 51 Standard Oil Co. (Indiana)	1,870,732	1,469,876
• 18 National Biscuit Co.	3,528,133	2,354,007	• 52 Greyhound Corp.	1,861,634	1,746,260
• 19 Armour & Co.	3,407,594	2,413,462	• 53 Borden Co.	1,855,566	2,811,797
• 20 Eastern Airlines, Inc.	3,400,639	2,819,776	• 54 Wm. Wrigley Jr. Co.	1,829,295	1,696,520
• 21 American Motors Corp.	3,376,354	4,015,528	• 55 Publicker Industries Inc.	1,777,961	1,945,487
• 22 Swift & Co.	3,185,454	2,971,310	• 56 Curtis Publishing Co.	1,722,811	2,210,773
• 23 Standard Brands, Inc.	2,884,460	3,740,877	• 57 Johnson & Johnson	1,714,839	878,393
• 24 Coca-Cola Co.	2,775,109	1,558,936	• 58 United Airlines Inc.	1,690,172	1,173,936
• 25 Hiram Walker Gooderham & Worts Ltd.	2,774,618	1,821,078	• 59 Trans World Airlines	1,675,558	1,167,061
• 26 Nestlé Co., Inc., The	2,772,989	2,344,852	• 60 Carnation Co.	1,671,578	1,652,443
• 27 Time, Inc.	2,749,181	1,380,127	• 61 Block Drug Co., Inc.	1,669,641	703,557
• 28 American Airlines, Inc.	2,697,004	2,133,662	• 62 Helene Curtis Industries ..	1,663,714	1,952,681
• 29 Hunt Foods, Inc.	2,645,666	519,046	• 63 Best Foods, Inc.	1,661,495	923,364
• 30 Quaker Oats Co.	2,592,870	2,136,409	• 64 Pillsbury Mills, Inc.	\$ 1,608,694	\$ 907,095
• 31 Socony-Mobil Oil Co., Inc.	\$2,562,350	\$2,389,393	• 65 Liggett & Myers Tobacco Co.	1,569,970	3,628,065
• 32 Sterling Drug, Inc.	2,552,622	2,822,348	• 66 Phillips Petroleum Co.	1,519,645	1,519,911
• 33 Westinghouse Elec. Corp.	2,514,967	2,184,427	• 67 Brown-Forman Distillers Corp.	1,505,868	1,503,530
• 34 Gulf Oil Corp.	2,495,161	2,048,242	• 68 Chesebrough-Pond's, Inc.*	1,444,949	1,252,267
			• 69 Prudential Insurance Co.	1,415,597	1,239,630
			• 70 Eversharp Inc.	1,403,761	178,153

ADVERTISING FORECAST

Luckies testing spot TV:

It looks as if Lucky Strike is ready to jump into spot TV (via BBDO) after long absence from that medium.

When Luckies first invaded TV, it went heavily into spot, later gave it up to concentrate on network TV with Hit Parade, Jack Benny and Private Secretary.

Now, faced with the fact that all other major cigarettes are plugged rather heavily on spot TV, Lucky Strike is beginning to test market program in six midwest cities. Neither cigaret maker nor BBDO will reveal how long testing will last, but some cigaret spokesmen expect Luckies to be "heavily committed" to spot TV in early fall.

Although increased competition from filters is logically one reason for the move, it's also a fact that spot TV is the medium commonly used to introduce a new cigaret brand. Significantly, American Tobacco has neither a fast-selling filter (filter-tip Herbert Tareyton isn't getting much of push) nor a menthol.

Campbell Soup pushes a new soup drink:

Campbell Soup Co., after achieving considerable success with soup on the rocks, is now pushing beef bouillon in another form—as a hot or cold substitute for such beverages as coffee and tea.

Early last month, Campbell began a test marketing campaign in Dayton (Ohio) and Hartford (Conn.), using newspaper ads and spot radio (Via BBDO) to promote the new beverage. Campbell product admanager for soup Bill Mac-Farland considers the test campaign successful, expects to expand the idea to other markets.

Speaking of soup, H. J. Heinz Co. has finally invaded the frozen food field with a new line of frozen soups. Spot radio will be used for the introduction in Pittsburgh, the initial market, via Maxon, Inc.

New products will combat dandruff:

Two companies—Max Factor & Co. and Bristol-Myers Co.—are getting into the dandruff-remover business with new and somewhat similar products.

Max Factor's Sebb (name derives from dandruff's scientific name, seborrheic dermatitis) started on the west coast, moved east to Chicago and Ohio, will be in New York, Boston and major east coast cities on September 15, should be national by January 1. Max Factor claims Sebb has no medicinal odor, is like "spring water," can be used with regular hair dressings, is non-sticky, non-greasy, does not need to be shampooed off.

The advertising for Sebb includes spot radio & TV with newspaper testimonials; claims Sebb has proved successful in 97.3% of severe cases treated. It sells for \$1.50 an 8-oz. bottle.

Bristol-Myers started on August 6 test-marketing its new Theradan at different prices in six undisclosed markets. It is also called a colorless liquid, "not a tonic, not a shampoo." Local newspaper and nighttime spot TV comprise the initial ad campaign.

**Shell launches
a new grade
of gasoline:**

Shell Oil Co. is joining the ranks of petroleum companies with a new grade of gasoline to match octane requirement of higher powered cars (Tide—June 8). Unlike Standard Oil of N. J., which now has three grades, **Shell is dropping Shell premium, will market only Shell regular and the new Super Shell (which will also contain TCP).**

Super Shell is now in two markets, Houston and New Orleans, will soon hit the entire gulf coast. It will be in New York by Labor Day and **should cover the Atlantic Coast by mid-October.**

The ad theme for Super Shell is "Most powerful gasoline the most powerful cars use," will be plugged in **newspapers, spot TV, spot radio and outdoor.**

Ads for Shell premium will be switched to Super Shell in each area where it is introduced. Price of Super Shell is up 1¢ from Shell premium.

**Breck plans
new products:**

You can look for John H. Breck, Inc. (Springfield, Mass.), maker of Breck Shampoos, to introduce several new products before very long.

The new products—there's no hint yet what kind they'll be—will grow out of research by Breck's new products director, John R. Gilman, Jr. Like Johnson & Johnson (Tide—May 19), Breck is out to expand "sideways," assigned Gilman last September to explore new products. One of Gilman's first projects which bore fruit was recently introduced Breck hair set mist.

**Sweden eyes
the U.S. auto
market:**

Automobile sales may be falling off, but that isn't discouraging at least one foreign manufacturer from invading the U.S. market.

Volvo of Sweden is introducing two models, a sedan (at \$2,000) and a station wagon (at \$2,300), in a market-by-market campaign. Los Angeles was first followed by New York State, with San Francisco and Texas next. Newspapers and spot radio are used in each area (via Ed Belford Agency, Los Angeles). National advertising will probably start next year when distribution should be widespread.

Volvo, incidentally, is offering franchises both to independent dealers and to dealers handling U.S. makes who want (and are permitted by Detroit) to take on other makes.

One reason why Volvo may do well: some 60,000 impatient buyers of Volks-wagens can't get delivery until late November.

**Zenith's latest
TV commercial
killer:**

Zenith Radio Corp. will break an ad campaign soon for the latest—and possibly most amazing—remote control device for TV sets. Zenith's new eight-ounce Space Commander is a remote tuner with no wire or cord connections to the set; it works without batteries, light beams or radio waves, it will operate set even from the next room. Zenith won't tell how it does work, will tell that it costs \$260 for a table model tuner, \$550 for console model tuner.

FACES of the fortnight



Carling's Robert C. Garretson: a good beer ad merely suggests

Carling's Garretson dislikes hard sell

"Good beer advertising doesn't argue, puts you in a mood. There's no hard sell in a good beer ad—it suggests, and that's as far as it should go."

This philosophy on beer advertising comes from tall, blue-eyed, 49-year-old Robert C. Garretson, newly promoted advertising vice-president of Carling Brewing Co. (Cleveland). Garretson's inking, demonstrated in the familiar "Hey, Mabel, Black Label" commercial, has contributed substantially to Carling's growth in today's highly competitive beer market.

In 1949, a year after Garretson left A&P's sales promotion department to join Carling, the company was 68th among U.S. breweries, had a minuscule share of the beer market and was distributed in only a few states. Today, after a vast expansion program including the purchase of two regional breweries, Carling is eighth in size, holds

about 4% of the beer market and its Red Cap has national distribution (Black Label is currently distributed in 44 states).

Garretson, promoted from general ad manager (he joined Carling as sales promotion manager), rides herd on his company's \$5,000,000 ad budget, one-third of which goes into TV (including sponsorship of Cleveland Indians' baseball games). Some 20% of the budget goes into radio, another 20% in national magazines, the rest into newspapers, 24-sheet posters and car cards. Red Cap is handled by Benton & Bowles, Black Label by Lang, Fisher & Stashower (Cleveland).

Garretson graduated from the University of Illinois in 1929, got his master's degree from Northwestern in 1933 by studying nights and working days for Food Machinery Corp. of Hoopes-ton (Ill.). After five months in Russia helping to set up a Soviet cannery, Garretson returned to the U.S. to work for his father's canning firm, switched to Procter & Gamble in 1931, helped organize the OPA during the early years of World War II. He joined Standard Brands in 1943, moved to A&P in 1947.

Garretson, his wife and three children live in a 100-year-old home on five acres near Cleveland. Garretson spends most of his spare time either playing golf or on horseback.

Canada Dry's Nims will co-ordinate marketing

Canada Dry, besides being faced with increasing competition in the soft drink industry (and a lawsuit by Cott Beverages charging price-cutting to drive Cott out of the flavored soft drink market), has a definite marketing problem: some 27 company-owned and 250 privately licensed bottling com-



Canada Dry's Ralph Nims: the competition is from without

panies, each with a separate marketing program. Just recently, Canada Dry created several top-level positions aimed at "centralizing its approach to the market." Among them was a key job, marketing vice-president, assigned to dynamic, 48-year-old Ralph Nims.

Nims' job will essentially involve coordination of the marketing programs of both company-owned and licensed bottling companies, including advertising, sales and merchandising. Formerly Canada Dry's national sales manager for company-owned plants (and a vice-president since 1954), Nims points out that the competitive situation in the soft drink market today is not so much from within (meaning other soft drink bottlers) as from without (meaning the mix-yourself frozen, powdered and concentrated beverages).

Canada Dry, although it adheres strongly to a conservative advertising policy of emphasizing its names as



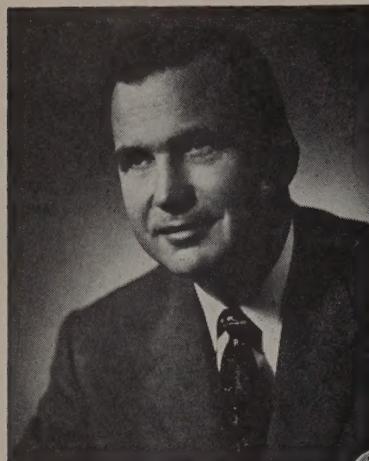
Using under suds photography, SARRA graphically demonstrates how Pink Liquid Vel actually floats grease off plates! This 60-second spot points up Pink Liquid Vel's instant action and emphasizes how completely safe it is for delicate skins. The combination of live and stop motion gets and holds attention. Skillful presentation of Vel containers conveys strong product identification. Produced by SARRA for the Colgate-Palmolive Company for Pink Liquid Vel, through the William Esty Company, Inc.

SARRA INC.

New York: 200 East 56th Street

Chicago: 16 East Ontario Street

SPECIALISTS IN VISUAL SELLING



William C. Newberg
VP—Automotive
Chrysler Corporation

LIKE MOST
"Newsworthy"
BUSINESS
EXECUTIVES
MR. NEWBERG'S
LATEST
BUSINESS
PORTRAIT
IS BY . . .

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

Tide

THE MAGAZINE FOR ADVERTISING EXECUTIVES

Editorial Offices
1564 Broadway
New York 36, N.Y.
PLaza 7-2800

Advertising & Circulation
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New York 16, N.Y.
LEXington 2-1760

Executive Committee: Philip Salisbury, Chairman; Raymond Bill; Hartley W. Barclay; John W. Hartman; C. E. Lovejoy, Jr.; Morgan Browne; R. E. Smallwood; Frederick C. Kendall

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Reader Service.....	Florence Melody
Photographer.....	Lester Cole

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Western Advertising Director.....	C. E. Lovejoy, Jr.
Eastern Sales Manager.....	Charles Stillman, Jr.
Western Sales Manager.....	W. J. Carmichael
Assist. to Sales Director.....	Caroline Cioffi
Sales Promotion Manager.....	Philip L. Patterson
Adv. Service Manager.....	Madeleine Singleton
Production Manager.....	Patricia Simon

DIVISION SALES MANAGERS

New York

W. E. Dunsby, Wm. McClenaghan, Randy Brown, Jr., Gerald T. O'Brien, John Jones, 386 Fourth Avenue, New York 16, N.Y.
LEXington 2-1760, PLaza 7-2800.

Chicago

John W. Pearce, Thomas S. Turner, 333 N. Michigan Avenue, Chicago 1, Ill. STate 2-1266; Office Mgr., Vera Lindberg.

Pacific Coast

Warwick S. Carpenter, 15 East de la Guerra, Santa Barbara, Calif. WOODLAND 2-3612; R. J. Birch & Company, 300 Montgomery Street, San Francisco, Calif. DOuglas 2-4393.

Circulation Director.....R. E. Smallwood





Kenyon & Eckhardt's Burt Avedon: a great potential for advertising

The flavor you like . . . The name you know," has had remarkable growth. Between 1946 and 1955, Canada Dry's sales have climbed from \$37,600,000 to a huge \$74,260,000. The company's ad budget is "between \$5,000,000 and \$6,000,000."

Nims' entire career has been with Canada Dry. After graduation from Dartmouth in 1931, he joined Canada Dry as a route salesman, has since held various sales and merchandising positions. His main recreation is getting up at five in the morning to water the lawn of his Wilton (Conn.) home.

K&E's new international operation gets under way

On January 1 of this year, Kenyon & Eckhardt announced the formation of new International Division. Although K&E has affiliated agencies in some 30 countries, the agency began mapping

plans for a central K&E office in each of four world regions: Europe, the Far East, South America and Central America. Just recently, Robert Cole, K&E's international operations vice-president, disclosed the opening of the first of the four regional offices in Mexico City, headed by former San Francisco account executive Burt Avedon.

Tall, good-looking, 32-year-old Avedon opened the Mexico City office with one account (RCA Victor de Mexico S.A.), will probably get more as K&E's international clients take advantage of the facilities. Of the agency's total billing of about \$78,000,000, some \$5,000,000 is in foreign advertising, from such clients as Ford Motor Co., Pepsi-Cola, Warner-Lambert, etc.

Avedon's two major problems in Mexico City, he explains, are 1) competition (one important agency has been here 14 years, another for eight) and 2) the training and development of competent Mexican advertising men to match K&E's caliber of service. The great growth potential, both in Mexico and elsewhere in the world, says Avedon, is due to U.S. manufacturers who now think in terms of the world as their market.

Avedon was born in New York, lived in nine major cities, graduated from UCLA and Harvard Graduate School of Business, became ad director of the Harvard Business Review, joined Maxon Advertising and switched to K&E in 1954.

Words at work

- Opportunity no longer knocks . . . it telephones! **—BELL SYSTEM**
- The B-52 is our \$9 million "Sunday punch." **—BENDIX AVIATION**
- Change "What's for dinner?" into "WOW!" **—BACARDI RUM**
- A gift for the most discriminating person you know. (Yourself, perhaps?) **—RONSON**

Have you heard? 97 brands of face cream are sold in Minnesota... but just two of them account for more than a third of the users!*



Stop and reflect... the way to boost drug sales in the Upper Midwest is with the Minneapolis Star and Tribune.

Only 4 cities in the United States have Sunday newspapers with larger circulations than the

Minneapolis Sunday Tribune

625,000

in Minnesota, North and South Dakota, western Wisconsin

*based on Minnesota Homemaker Survey #4, available from the Minneapolis Star and Tribune

Ad readers are Tide readers of course



In this newest series of TV spots for the Pet Milk Company, SARRA packs every second with sell! Attractive shots of food in preparation whet the appetite, while the narrator delivers simple, easy-to-follow instructions. SARRA stresses the easy way of preparation with Pet Milk and emphasizes its great variety of uses. Attractive container and label displays in each commercial help drive home the sales message. Created by SARRA for the Pet Milk Company for Pet Milk, through the Gardner Advertising Company.

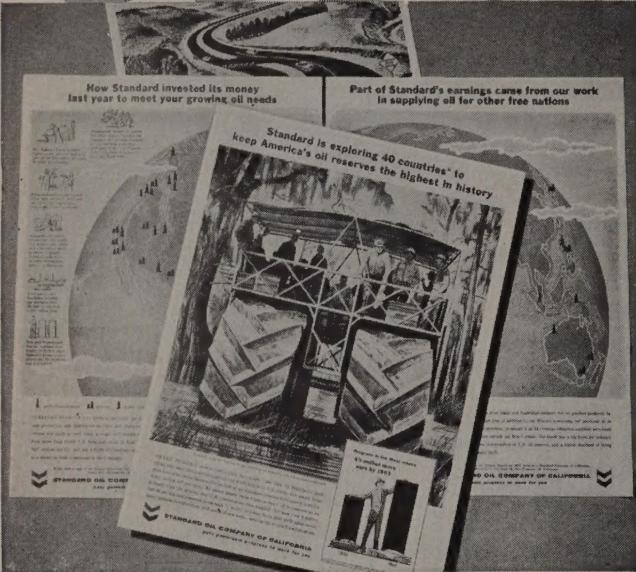
SARRA INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

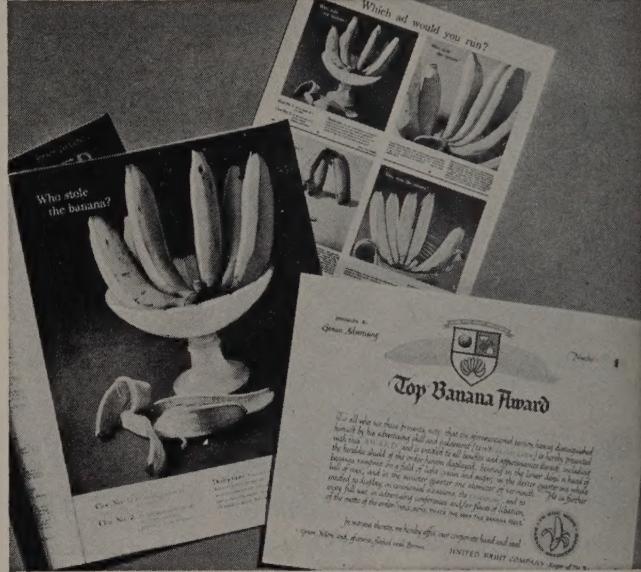
SPECIALISTS IN VISUAL SELLING

BBDO Newsletter

- 1 GOING STRONG
- 2 BANANA BRAINTEASER
- 3 INTERESTING TIMES
- 4 "ACTUAL" COMMERCIALS



1 WINNER of Freedoms Foundation Gold Medal for institutional advertising of 1955, Standard Oil Company of California is doing a big job with its 1956 campaign as well. Scoring exceptionally high in general readership, all 1350-line ads are keyed for top news value and local interest . . . show the countless ways "Standard puts petroleum progress to work for you." BBDO San Francisco.



2 SURE, ad men know their onions . . . but do they know their bananas? In May, United Fruit Company ran a contest in trade papers to find out. Question: Which one of four luscious banana ads would be picked to run in *Life* and *The New Yorker*. (Answer above.) Fruitful results: lots of publicity . . . Top Banana Awards to winners . . . and reassurance that ad men are a smart bunch. How did you do?



3 THE NEW YORK TIMES asked BBDO for advertising to help build daily circulation. In June, this 2100-line ad began a number of frequent, provocative one-shots in *The Times*, New York evening papers and suburban papers. Campaign also includes radio spots and posters on suburban station platforms. All stress *The Times'* new theme, "It's so much more interesting . . . and you will be, too!"



4 LIKE THE documentary dramas (or "actuals") on its *Circle Theatre* TV show, Armstrong Cork Company commercials are true to life, too. Traveling via film, Armstrong visits homes from Maine to California demonstrating the big trend to resilient floors for every room in the house. TV actress Ruth Jackson follows up movie spots with "live" commentary and product news from Armstrong Cork Co.

BATTEN, BARTON, DURSTINE & OSBORN, INC. Advertising

NEW YORK • ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • HOLLYWOOD • LOS ANGELES • MINNEAPOLIS • PITTSBURGH • SAN FRANCISCO • SEATTLE • TORONTO

TIDINGS

Rain, snow & gloom

The government is chasing after that perennial will-o-the-wisp again—an economically operated Post Office, and among those being trampled in the mire are the magazine publishers, who would like nothing better than to be left alone with their circulation problems.

It seems clear, of course, that the postal service is not a business in the usual sense and that, wasteful or not, the administration can afford to close down enough one-horse post offices to make a real difference in the departmental balance sheet. Not to mention keeping the patronage pipelines open (which no one does), it's been axiomatic since the first Thurn & Taxis magnate sent the first mail coach on its rounds that a national postal service must be maintained, and that culture must be supported by generous purchase of murals and allegorical sculpture.

However, the hunt for a postal elixir of life goes on. The favorite remedy these days seems to be a raise in rates, with a real belt in second-class costs. Postal authorities claim that the maga-



nes (always referred to as "the big publishers") aren't pulling their weight, are calling for a flat 30% rise in rates to be spread over two years. They encouraged, the House enthusiastically gave the Post Office more than asked for: 30% more on editorial matter and 120% more on advertising pages (read over five years). The House raised first-class postage to 4¢ just to temper the blow, but it obviously goes to sink that unpopular clause in the Senate-House conference, and to

keep the second-class increase to mollify the administration.

To prevent this, Time, Inc.'s David Brumbaugh trekked down to Washington with 40 pages of closely reasoned testimony and a package of beautiful charts under his arm, all designed to prove to the Senate that the Post Office's accounting system was haywire, that the government made money on the large magazines and did fairly well with all second-class mail. It's doubtful whether Brumbaugh carried his point, since only an accountant (which Brumbaugh is) can really judge its validity. At all events, the Senate Committee on Post Office Affairs failed to report the bill out before the end of the session and the whole thing will have to be done over again after elections.

The bill will probably go through then in some form, so here's something for advertisers to consider this fall: magazines, with an average of 2.8% profit on revenue, will probably have to raise advertising rates again to cover the postal rise.

Commercial

Bing Crosby has demonstrated many times that he has an astute business mind as well as an outstanding singing voice. As you probably know, Crosby is one of the owners of (any does many of the TV commercials for) Minute Maid orange juice.

Crosby's son Gary is now demonstrating that he, too, has both a fine voice and a shrewd advertising mind. As he pedals his bicycle around the movie lot, Gary totes the following sign: "Here's your Minute Maid orange juice boy. It's great with gin—what isn't?"

Invention

Every night about 6 p.m., a vice-president of one New York advertising agency used to make a bee-line to Grand Central, to catch the 6:09 to his home in Connecticut. It seems that the 6:09 has a bar car, and the agency-

man likes to soften his commute with a cocktail or two.

Despite his mad rush to grab one of the popular seats in the bar car, however, our agencyman usually got there too late—and had to drink standing up when he could get in the car at all. He



solved the problem quite simply: he now sends a boy from the agency's mail room to Grand Central early each evening to hold down a spot in the bar car for him until he arrives.

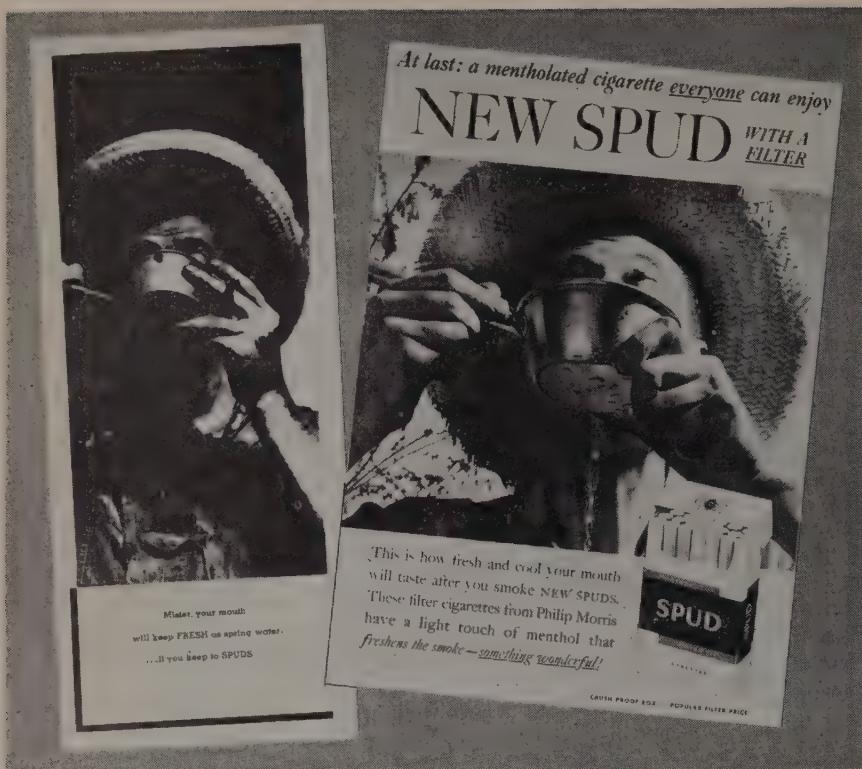
Paean for TV

We watch television a great deal and the more we watch the more annoyed we get by the critics of its commercials. Only slightly less annoying, is the high praise still being bruited about the East Coast for Piel beer commercials.

They are certainly good, entertaining and, we suppose, are selling beer like mad. But the continued praise for them seems a little out of line since there are many other commercials just as inoffensive and which sell, we suspect, just as much, or more than Bert & Harry.

There are bad TV commercials, just as there are bad magazine ads, bad newspaper ads, or really execrable direct mail. We doubt, however, that television has a higher proportion of tasteless ads than any other medium. On the other hand, we suspect, that the proportion of good ones is just as high on television as anywhere else.

If pressed we would cite (besides Piel's), the Proctor Electric commercials, those for Joy (liquid detergent), Salem cigarettes, Kraft foods, Scott Paper Co. (for Scotkins) and quite a few others. In magazines, we would nominate for prizes in tastelessness, Camel cigarettes (the Sgt. Bilko ones), the Pullman Co., the Colgate Dental Cream (on TV too), among others.



No coincidence: At left is a circa 1935 Kenyon & Eckhardt ad for Spud cigarettes. Because it thought the ad was good, Ogilvy, Benson & Mather courageously decided to borrow it to open the ad campaign for Spud's second try.

Not all of the television commercials we call "good" are funny or even amusing. They are not, however, offensive, and they do, we feel sure, produce sales. Television is essentially an entertainment medium and magazines are essentially an educational one. It seems to us that if it is true (which we doubt) and television commercials are worse than most other advertising forms, then it is more forgivable in an inherently entertaining medium than in an inherently educational one.

Deja vu

So far, we've seen four of Ogilvy, Benson & Mather's ads for Philip Morris' new Spud, a campaign we've looked forward to for some months. We like them all—but there's an ironic twist to the introductory ad that we mention here for sentimental reasons. In the late 1920's and early 1930's, the young Kenyon & Eckhardt put real ingenuity, we think, into promoting the young Spud. Despite the depression, it helped the premium-priced Spud up the cigarette sales ladder to a claimed fourth spot.

Kenyon & Eckhardt had one big idea for Spud, which it promoted mainly in class magazines—that the menthol cigarette was an acquired taste. Try Spud for several days, went the idea, and

you're sold. Remember K&E's ad: "Like picking up a taste for olives"?

So far so good, but in 1933 along came Brown & Williamson with Kool at regular price and Spud was in a race for its market. Despite a retaliatory 1933 price slice, Spud lost the race, watched Kool pass it in sales within a couple of years. Why? We submit that what really tipped the balance to Kool was its advertising (mainly in newspapers)—the famous penguin on an iceberg which got across brilliantly (and still does) a menthol cigarette's biggest asset: coolness.

Ogilvy, Benson & Mather's introductory ad for Spud is calculatedly all but a carbon copy of a circa 1935 Kenyon & Eckhardt ad, created when Kool's cool theme was forcing Spud into a sophisticated coolness theme, too, featuring, if memory serves us, dewdrops on a flower, a waterwheel, and other such refreshing art (see cut). Trouble was, Spud's switch to a "coolness" campaign apparently came too late. We're glad to see Spud and the "dipper" back for another try.

Radio Review

Nearly a year ago the Ralston Purina Co. set the cold cereal world on its ear by announcing that henceforth it would quit pandering to the juvenile mind by

enclosing gimcrack premiums in each box of cereal (Tide—May 19). Wheat Chex and Rice Chex were dedicated to the well-being of the adult population and, at the same time, Ralston insinuated that the young Wheat Chex fancier is ever so much more mature than his premium-loving counterpart. Ralston holds the key to the door out of Toyland (the young account for 80% of cold cereal consumption).

It is satisfying to report that, without revealing its share of market (usually estimated at around 5%), Ralston has enjoyed a continual sales increase ever since the campaign began. What's more there's been a flood of letters from grateful parents knee deep in magic rings, miniature road signs and supersonic whistles.

The results are good enough in fact to warrant extending the campaign to a new medium—Ralston began last fortnight to plug Wheat Chex and Rice Chex on spot radio (first station: New York's WNEW) to supplement print media and network television. The commercials use a catchy jingle and are just as refreshing as Ralston's original idea: "When I buy Wheat Chex what do I get? . . . What do you get? . . . Yes, now what do I get? . . . You get the grown up cereal with the checkerboard square. . . . That's all? . . . That's all? . . . That's all. . . . That's all. Well I declare!" This is a happy idea, but we get the feeling after several exposures that the jingle is simply too long, which spoils the effect.

Incidentally, two other highly effective and original radio commercials might well be improved by a blue pencil. White Owl cigars and International Latex's new antiseptic, Isodine, start off with wonderful treatments and then dissolve into tired formulae. White Owl has three Runyonesque characters extolling the virtues of White Owl in the inimitable Broadway patois. But the aroma is ruined by Russ Hodges' hackneyed spiel at the end. Similarly, Isodine plugs consist of convincing demonstrations on various appealing small fry. Not so convincing are the meaningless claims that follow ("Isodine is 40 times milder").

Pedantry

We don't want to be churls, but somebody might point out to Gordon's Gin that its current newspaper advertising headline "Gild the Lily" is perpetuating a very common mis-quotation.

In case they care, the quotation is from King John and goes like this:

"To gild refined gold, to paint the lily . . ."

Imported English?

the advertising strategy behind . . .

TV's biggest, most expensive show

Five firms will sponsor 1956 election coverage.

The five will spend \$15,000,000 on advertising.

One network alone promises 98% of TV homes everyday.

One sponsor spent nine months on commercials.

BTWEEN the day the Democrats open their nominating convention next week and the November night the votes are counted, five major U.S. marketers will spend at least \$15,000,000 for television-radio coverage of the contests & antics it takes to elect a U.S. president. In return for their money, the five sponsors expect monstrous audiences — perhaps preposterous ones. CBS-TV, for example, claims that during the two convention weeks it will deliver 98% of TV homes per day (it says there are now 37,350,000 TV homes).

The big question for sponsors, of course, is how to get the most for their money—and the most to them are interested viewers, both in the proceedings on hand and in their commercials. While the five sponsors must rely on politicos abetted by programming experts from the networks to keep people

watching the show, when it comes to the commercials they're on their own.

► **Two of the sponsors spent months planning how to advertise the same products day after day to three out of every four U.S. families—old convention pros Westinghouse (again using CBS) and Philco (ABC). The three other sponsors, Radio Corp. of America, Sunbeam and Oldsmobile, have fewer problems (and lower costs) since they'll rotate sponsorship on NBC with equal chunks of commercial time.**

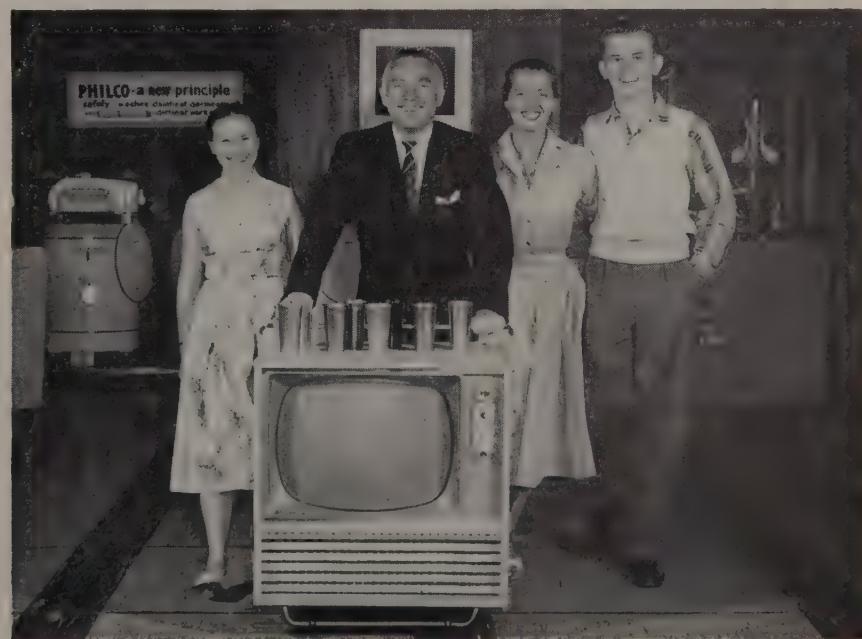
Westinghouse is betting the most on election coverage, but in view of the long strike it recently suffered, it clearly has the most to gain from whatever excitement the conventions muster. For one thing, it has bought the broadest coverage—175 CBS-TV stations (compared with 46 in 1952) and 202 CBS Radio stations. It has appropriated the

most money for the election package—\$5,000,000 for national coverage plus \$5,000,000 for local promotions to help individual dealers. And it and its agency, McCann-Erickson, have spent the most time (nine months) thinking up the best ways to run what amounts to a three-month saturation television campaign for Westinghouse products.

For the \$5,000,000 earmarked for network TV-radio, Westinghouse will get a minimum of 154 commercials: roughly 60 of the 30 and 90-second variety will run during each convention (no more than two per broadcast hour); another 16 will run election night and 18 will run between conventions and election on four special 30-minute political debates, called "Pick the Winner" (beginning September 12).

Two out of every three commercials will push Westinghouse's consumer products. (Westinghouse stresses that 154 commercials are a "minimum" number since it will, of course, continue to advertise as long as any convention session lasts. In 1952 one Democratic session kept Westinghouse on the air 15 straight hours. Another, though, was so hectic two hours passed between plugs.)

► **The indefatigable Betty Furness**



Only new ideas in convention commercials come from Philco: the Albertsons, left, will portray "a typical American family" on TV; Bob and Ray will do radio spots.



To maintain interest, Oldsmobile will alternate animated commercials with filmed ones of product demonstrators.

will again do the consumer product commercials, but Westinghouse has several ideas it hopes will spare her wearing out her welcome. She will do the commercials from a series of specially designed sets—one with a kitchen background, one with a living room background, etc. While the Chicago sets will follow what might be called a standard house, the San Francisco ones will reproduce west coast architecture (ranch-style or patio living). Miss Furness will wear at least 30 different dresses during the conventions.*

Finally, Westinghouse this year will feature another announcer—38-year-old Walter Brooke, alumnus of Broadway and Westinghouse's Studio One. Brooke's commercials, carefully arranged to alternate with Miss Furness', will promote Westinghouse industrial and defense products. Prepared by Pittsburgh's Ketchum, MacLeod & Grove, these commercials will include film clips showing Westinghouse off as a good corporate citizen. Sample: the Nautilus, first atomic-powered submarine, plowing the seas with a Westinghouse reactor in its hold.

Westinghouse, interestingly enough, will air a couple of free plugs for its customers, the electric utilities' campaign for adequate wiring (themed "Housepower" and sponsored by the Edison Electric Institute). On two pre-convention special telecasts (CBS newsmen will preview each convention) a spokesman for Westinghouse—board chairman & president Gwilym A. Price on the first, and executive vice-presi-

dent Mark Cresap on the second—will introduce more than 150 local utility officials by means of cut-ins to local CBS-TV affiliates. Where a utility bigwig can't make it, Edison Electric Institute president D. Samuel Kennedy, also board chairman & president of the Oklahoma Gas & Electric Co., will discuss the need for adequate wiring.

Westinghouse kills three birds with those two telecasts: it makes a public-spirited plea for adequate wiring; it pleases its utility customers by doing so; it shows that its two top executives are in there pitching for the company in its hour of corporate trial. (Because of the five-month strike, first-half sales of \$606 million were well under last year's \$756 million. Loss for the half was \$11,700,000.)

► Westinghouse has faced—and still does—the criticism that it does "too much" nationally and "too little" locally; that is, for its dealers directly. Westinghouse hopes to erase that stigma by its \$5,000,000 "Operation Landslide"—keyed to the belief that for three months Westinghouse will have the "greatest show, the greatest cast, the greatest audience in its history."

To help dealers take advantage of the period's sales possibilities, Westinghouse ran a special "Dealer Rally Week" July 30 through August 3. More than 125 top Westinghouse executives fanned out across the country to visit dealers on their showroom floors. Says Richard J. Sargent, general manager of marketing & distribution for all Westinghouse consumer divisions: "The move was designed not only to dramatize Westinghouse TV-radio coverage of the season's political activity but

also to make sure that dealers understand how to take full advantage in their home cities of the \$5,000,000 the corporation is spending on local newspaper advertising and store promotion materials."

Sametime, Westinghouse went after distributors and their salesmen with vice-president & general manager of consumer products Chris J. Witting explaining the project in a 56-city hour-long closed-circuit telecast arranged by

► Now Westinghouse admen are peppering dealers with material to make their showrooms "campaign headquarters," thus spur store traffic.

Westinghouse, of course, is continuing regular advertising, including TV's Studio One and national magazine ads (these ads cross-plug Westinghouse's radio-TV convention coverage).

Westinghouse will split its commercials on CBS Radio just as it will on TV, 65% for consumer products, 35% for institutional and industrial pitches. Betty Furness will make 30 and 60-second transcriptions for consumer products. CBS staff announcers Olin Tice and Steward Metz will share honors for "live" industrial spots.

Added up, Westinghouse's convention advertising strategy—from the national coverage to "Operation Landslide"—is designed mainly to keep Westinghouse appliance production growing hopefully to 25% above pre-strike figures. As the company's current theme sums up the drive: "Watch Westinghouse . . . where big things are happening for you."

► Philco is not spending as much as Westinghouse—probably \$4,000,000 for national coverage—and it's getting less

*All Betty Furness' commercials will be live. One reason for that is that commercials often have to be cut short as action on the floor gets hot. The main reason, though, is her never failing aplomb. Her efforts in 1952 caused one member of Tide's Leadership Panel to suggest: "Betty Furness for vice-president."

TV coverage (100 or so ABC-TV stations, 300 radio stations). But what it lacks in weight, Philco may make up in impact—thanks to some intriguing ad ideas (via Hutchins Advertising). The key to the Philco ad strategy for both radio-TV coverage is not a blockbuster attack (as with Westinghouse), it is a more deft "soft sell" approach.

Rather than depend on what it calls a single hard-sell announcer," Philco TV commercials will show "A typical American family" using its products. That way, says Philco, the TV viewers will identify more readily with the commercials.

This TV selling job will be in the hands of the Albertson family: Frank and Grace Albertson, with (for TV purposes) a 17½-year-old son Ray, and a 15½-year-old daughter Doris; they will engage in "family scenes" involving Philco products, give the sales pitch in informal conversation.

Carefully indoctrinated in the last few weeks by Philco admen, salesmen and engineers, the "family" will operate without script. To avoid boring viewers, Philco will put the family on in trying combinations — father-son, other-daughter, everybody, etc.

Free-lance announcer Carl King will introduce the Albertson family, also handle Philco industrial and institutional pitches running in probably the same ration to consumer commercials with Westinghouse (35% to 65%). Philco's intriguing ad technique extends to radio. In an obvious attempt

at impact through wit, Philco will have Bob and Ray (of Harry and Bert Piel fame) on tap for network radio plugs. They'll create two radio characters to sell Philco products: "The Phriendly Philco Lady" pushing white goods; "Phriendly Philco Dealer" pushing electronic products.

► Like Westinghouse, Philco found during its 1952 convention coverage that local tie-in promotions by its dealers pay off. Thus, Philco's dealer ad program (although smaller than Westinghouse's) will feature five special promotions Philco's 25,000 dealers are expected to back.

These include special price cuts on consumer lines during the three-month convention-election coverage, premiums such as a set of Presidential tumblers and a world globe and atlas, a weekly election quiz co-sponsored with General Mills (rules are on the back of Gold Medal flour sacks).

The three sponsors splitting NBC-TV's convention coverage have more usual ad plans.

Oldsmobile plans an advertising twist new to it—animated commercials. Prepared by United Productions of America, the Olds' commercial will feature a character resembling UPA's famed Mister Magoo.

The other half of Olds' commercial time on the air (all commercials will run 60 seconds) will be in the hands of two newcomers: actress Greta Gray and singer Bill Hayes will demonstrate Oldsmobiles as Johnny & Lucille (the

names come from Olds' theme song: "Come away with me, Lucille . . .").

► RCA's commercial plans are in the hands of three different ad agencies. With the biggest group of consumer products (RCA radios and TV sets and hi-fi phonographs), Kenyon & Eckhardt is the coordinating agency for the convention commercial schedule. K&E plans to tack 10-second "lead-ins" and 20-second "lead-outs" to a series of 60-second film commercials which already have been used on NBC-TV's Producer's Showcase. This will give RCA 90-second commercials featuring its regular product demonstrators, ex-band leader Vaughn Monroe and Janet Blair.

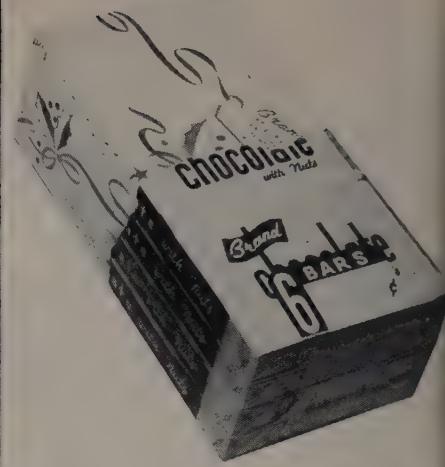
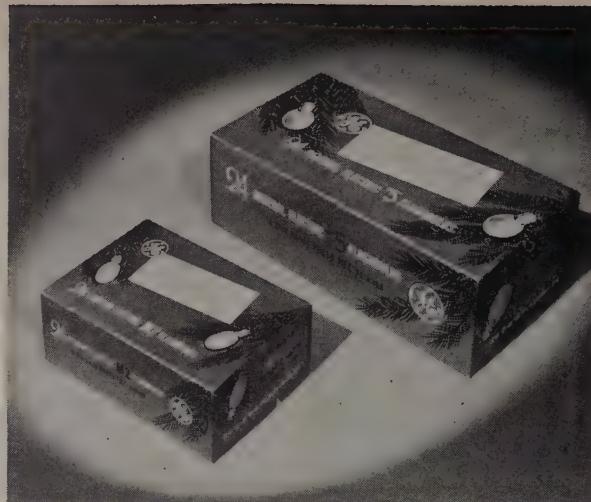
Sametime, Grey Advertising has prepared a separate set of 10-second and 90-second commercials for the RCA Victor record division. On film, the convention commercials show Vaughn Monroe introducing actor Eddie Mayhoff as "a typical convention delegate." Mayhoff then gives a humorous talk.

The commercials for RCA TV tubes will come from Al Paul Lefton.

► Viewed as a whole, this year's convention commercials show little real innovating over 1952, with the possible exception of Philco's "typical American family." For the most part, Westinghouse, RCA and Sunbeam (with Peg Murdock) will depend on their old stand-by selling personalities. Apparently, most sponsors think the event is spectacular enough. ■



Veteran salesmen will be around for two convention sponsors. Ex-band leader Vaughn Monroe (left) will push RCA Victor TV sets; Betty Furness and Walter Brooke, with Chris Witting (left), will sell for Westinghouse.



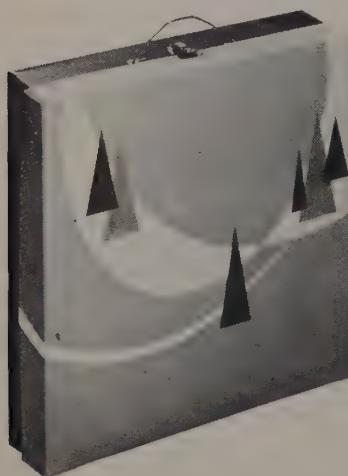
Multi-packs will get a big push this Christmas. Cigars, photo-flash bulbs and candy are among the products due in multi-packs. Watch, too, for household items like sponges, cleansing tissue, toothpaste to get multi-pack treatment for use as "fill-up-the-stocking" gift. Marketers want supermarkets to become "holiday headquarters" for shoppers.



Instead of in the traditional "suitcase" package, Tiny Tears dolls will come in a package that displays doll & clothes. Doll packaging is important because dolls account for 19% of the \$1 1/4 billion Christmas toy business.

New ideas for Christmas packages

The packages you see on these pages illustrate Christmas packaging's big developing trend. It is toward what designers call the "convertible" package—one which simply dresses up the year-round container. That is done with anything from "sleeves" to cellophane wraps. The reason for the rise of convertible packaging is obviously economy. The same reason is behind another important packaging trend: dual-purpose packages such as toy cartons that become part of the game itself, gift boxes that double as shipping containers. There will, however, be some marketers who will re-package for Christmas—bourbons will again come in decanters, some cookies will be shaped as Christmas tree ornaments. Packaging's importance to sales is spotlighted by the fact that U.S. manufacturers spend over \$10 billion a year on packaging. Another trend to look for this Yuletide: gift-wrapped Christmas trees (paper or plastic cones fit over the branches, tie into a handle on the trunk).



This is a gift carton for Kraft cheeses. Kraft calls it both attractive and reusable. Double side wall construction protects cheeses during shipment.



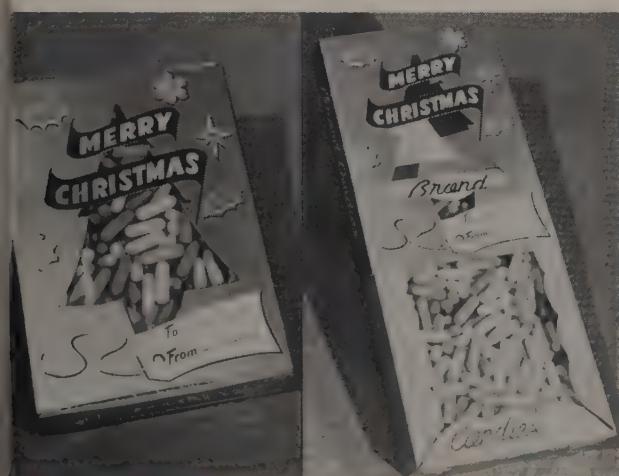
Although decanters will turn up again this Christmas (mostly for bourbons), packaging that simply dresses up the year-round bottle will also be used, such as Du Pont Mylar film and rigid Celanese acetate.



Hosiery, big Christmas item for last-minute-shoppers, this year gets packaging to make it look like a carefully considered gift. Kayser's box fits over year-round packages as does Van Raalte's which also can be attached right to the Christmas tree. Cannon thinks its box can be used year-round, not just at Christmas time, for gift packaging.



To encourage Christmas gift-buying of every-day cosmetic items, decorative angels, reindeer and Santa Clauses will rouse up Lentheric's bottles and jars. Lentheric's usual Tweed package will also come sporting a holiday-decorated cardboard sleeve. Lentheric will push re-usable plastic bottles. After Christmas, you can buy refills for them.



Cardboard sleeves to fit over regular packages will be important in cigarette, candy and cookie packaging this holiday. R. J. Reynolds Tobacco Co. will use sleeves combining two cartons—as it does now for its "Vacationer" packages. Sleeves, of course, are relatively inexpensive and can be folded flat for easy shipment to dealers.

New ads sell old brews

- **Piel's new ad strategy is the most original.**
- **Giants Schlitz & Anheuser-Busch have new ad campaigns, too.**
- **But changes at Pabst and Goetz are more basic and extensive.**
- **Here are some of the new trends in beer marketing.**

Many U.S. brewers wish Americans were as thirsty as Belgians. Last year per capita consumption of beer & ale in that country was 37 gals., highest in the world, compared with a U.S. per capita consumption of only 15.9 gals. American per capita beer consumption has been dipping steadily since 1945's 18.7 gals. One reason, say brewers, is the increasing Federal and state taxes. But another is that the number of people reaching maturity today is the lowest in years because of the low 1930's birth rate.

Sametime, Americans did consume some 85,000,000 bbls. of beer & ale last year, a 2% gain over 1954. Though the rise was due to more people's drinking the beverages rather than any increase in individual quaffing, U.S. brewers have about decided they must

greatly expand the latter, at least until the next generation grows up.

➤ Says John W. Roston, marketing manager of Lucky Lager (he claims his beer is the largest seller in the west): "The national trend is toward a dropping off in beer consumption. We hope it won't continue. We wish we knew the exact reason. It's not the soft drink business because in many instances it's having trouble, too."

The result, of course, is that beer marketers today are in a tough battle. National breweries find their premium price brews meeting stiff competition from many local lagers. To cut costs, the nationals have decentralized, especially to the west coast, but some find that little help (e.g., Liebmann). Even decentralization has not prevented

locals from still undercutting prices. What national brewers face, sometimes even in their "home town," is pointed up by Schlitz's new marketing director, John Toigo: "Right here in the Milwaukee-Chicago area, there are at least 91 beers which sell lower than Schlitz." To meet this, the nationals' research departments work full time to find ways to cut costs. One of the newest ideas is the possibility of a plastic beer can—cheaper, maybe more eye-catching.

➤ Early this year, the problems facing the brewing industry came to a head—there was, for example, a sudden rash of agency shifting. Despite the 2% rise in consumption last year many of the nation's leading brewers saw sales take a sharp dip and profits fall. Many decided it was time for a change, and some went farther than just changing advertising. A good example is the Pabst Brewing Co., whose dollar sales slipped from \$145,033,815 in 1954 to \$134,340,713 last year. Pabst also slipped from number four U.S. brewer to number five. Out of the reversal came a whole new marketing policy, and Pabst's cures are typical of many being effected today.



No. 4 in a series of articles designed to take you behind the scenes and give you a closer look at the big changes that are being implemented.

The new touch at Pabst

Been feeling the ads with PBRT?

They're new. They're Pabst's new ads. And they're designed to make you feel a new touch. A touch that's been missing from Pabst ads for a long time. A touch that's been missing from all advertising. A touch that's missing from most advertising in the mass media.

It's a touch that's been missing.

Pabst now boasts a new president, a new strategy, and a new advertising agency. In January, it switched its advertising from New York's Warwick & Glaser to Chicago's Leo Burnett. And April, Harris Perlstein, Pabst president for 29 years, gave up the office, bought in a marketing specialist, Marshall S. Lachner, who at 41 had spent 16 years with Colgate-Palmolive soap division vice-president. Perlstein says laughingly, "It was really a move from suds in a bar to suds in a bottle." But the move gave Perlstein more time as board chairman to supervise the company's expanding diversification (he is credited with many major advances in the brewing industry, including beer in cans and decentralization of manufacturing). Says he: "Our company has always been dedicated to a policy of growth and now operates a nationwide network of breweries, including the Los Angeles unit completed in 1934. We are marketing soft drinks and are increasingly active in the field of industrial enzymes and antibiotics and biochemicals."

Perlstein also appointed W. O. Dilligham, vice-president of Pabst's soft drink subsidiary, Hoffman Beverage Co., as sales executive vice-president, bought C. F. Greenwood up from the ranks as general sales manager. With this company reorganization Pabst was ready for a new assault in the premium beer battle.

By late spring, Leo Burnett ("the

agency has demonstrated a great flair for quality leadership in many fields") had readied Pabst's new campaign. Themed "PBRT—the Pabst Blue Ribbon Touch"—the ads feature men & women blindfolded (with a blue ribbon called the "blue mask") and sipping Pabst beer. Copy goes, "This one has the touch," or "The one with the Pabst Blue Ribbon Touch." The idea is to offer the reader a positive reward in terms of drinking pleasure.

Pabst will now use magazines more heavily, will spearhead its new drive with 18 full pages in *Life*, which will make it the biggest single beer advertiser in that magazine. It will also expand into what it calls "highly influential" magazines like *The New Yorker*, will try for more of the women's market in magazines like *House Beautiful* and the Negro market in *Ebony*.*

Burnett also has a new idea for Pabst—business publication advertising that explains the changes going on at the brewery. Idea is to interest grocery store operators in the beer, help increase both distribution and shelf space awarded the brew.

Pabst's famous slogan, "What'll You Have?" will be de-emphasized in the new ad campaign, but it will get full play on the Wednesday night fights, which Pabst has sponsored since 1948.

*Pabst admen are quick to capitalize on an opportunity. A recent story in *The Wall Street Journal* told how a Mr. N. saved an incredible \$100,000 on an average annual wage of \$3,400. His formula: "It's beer, Mama and TV." Pabst took newspaper ads soon after saying that was the "nicest thing we've heard about beer yet," hoped Mr. N. could one day say instead, "It's Pabst, Mama and TV."

While rumor has it that Pabst will drop the fights, Pabst officials deny this. Says ad manager N. N. Perlstein (the chairman's nephew): "Seven out of every 10 beer drinkers watch the fights—and out of every 10 fight viewers, four are women."

► Another big Pabst move is in packaging. In 1935, Pabst pioneered beer in cans—today canned beer sales are 35% of the packaged beer market (66,000,000 bbls. last year). But until recently larger size beer containers, particularly quarts, remained almost exclusively glass bottles.

Late last year, Pabst introduced the first practical quart can for beer, one with a snap-cap (it can be pried open with another beer can, making an opener unnecessary). Pabst also pioneered an ice-pack container—a sealed, waterproof cardboard carton, holding 12 12-oz. cans, which can be filled with ice to chill beer while going to a picnic, etc.

► What does Pabst hope to do? Says president Lachner: "Pabst with its new touch has just one goal—to become the number one beer, the biggest beer in the whole blue-eyed world." How is Pabst progressing? While officials are chary about sales figures, they say "the first six months of 1956 show a definite upward trend and we know that once this trend is established it is bound to gain momentum."

While Pabst is undergoing reorganization, its Milwaukee neighbor, Schlitz,



and Lachner innovation: weekly "think" sessions in which Pabst officials just sit and sip beer and advance ideas for new developments in the marketing program. One interesting new ad idea from Pabst is a business paper campaign (second cut from left) to explain to grocery men the changes

going on at Pabst—and to get them interested enough in the beer to boost its shelf space. Most recent sales development is a Pabst package with room for ice to keep beer cold. Upcoming (right) is a premium offer of coasters to help sell more Pabst.

Schlitz Quality at a saving!



NEW! SCHLITZ Tall Boy 6-PAK



World's largest-selling beer...in the
world's largest bar.

Now—you get **more** fat Schlitz than ever before in one easy-to-carry pack. The giant **Tall Boy** 6-pak holds 6-1/4 ounce economy size cans of Schlitz. The equivalent of two regular 6-paks. Stores easily. Quick to cool. You enjoy matchless Schlitz quality at new low cost. Get the **Tall Boy** 6-pak!

The Beer That Made Milwaukee Famous

which last year recaptured first place in national beer sales (163,000 more bbls. than second-place Anheuser-Busch) currently is enjoying its first-place position, "doesn't plan any changes until fall." One reason: new marketing director Toigo is still feeling his way around the beer industry. Schlitz is trying new packaging (it pioneered the 16-oz. can), especially in Texas where a 24-oz. can, called the "tall boy," is "selling great guns." While he won't quote figures, Toigo says Schlitz sales "are ahead of last year." And a recent expansion move will help sales. Schlitz has bought Kansas City's Muelebach Brewing Co., plans a big advertising campaign in the area using the Kansas City Athletics games.

► South of Milwaukee, the nation's number two brewer in 1955, Anheuser-Busch, has brought out a low-priced



Bright as sun on
mountain snow...

Schlitz' new "Tall Boy" can is selling "great guns" in Texas which takes to the cowboy theme. Busch Bavarian, Anheuser-Busch's low-priced beer, is moving out of St. Louis into new markets.

beer (**Busch Bavarian**) to meet competition. Whether this will help premium bottlers' price problems should be known soon. For, after long testing, Busch Bavarian is now pushing out from St. Louis into Illinois (except the Chicago area), Kansas and Missouri with saturation radio-TV spots and newspaper ads. The new ads, which don't mention price, incidentally, do show cool panoramas of Bavarian mountains, snow, etc. Initial advertising also calls Bavarian a "new kind of beer for Americans' new way of living" (via Gardner Advertising).

► Among the smaller brewers, probably the best example today of what new designing, new packaging and new advertising can do, is the century-old Goetz Brewing Co. (St. Joseph, Mo.) which has a seven-state territory (Ill., Iowa, Kan., Mo., Neb., Okla., Utah).

Goetz president M. Karl Goetz, fed up with dwindling sales and only a 45% capacity operation, decided three years ago it was time for a change. To perk up Goetz Country Club beer, he called in consultants, including Dr. Ernest Dichter of the Institute for Motivation Research (Croton-on-Hudson, N. Y.). Among Dichter's findings: that people in Goetz' markets think of beer as a warm, cool, thirst-quenching beverage, that consumers felt Goetz' "Country Club" beer was a nondescript product—it and the company lacked a strong, positive personality. Dichter suggested that Goetz do something "big, strong, consistent and positive. The Goetz Brewer and its products must offer a decisive personality to its markets. It must have real meaning."

To give these abstractions meaning a four-power creative committee was launched for the follow through: Goetz

anagement, Dichter's staff, designers Bippincott & Margulies, and the company's advertising agency, Compton. The committee eventually decided on a complete revamping. The results: Goetz developed a lighter beer, aimed for "young, modern taste" (less hoppy).

It decided to use the name Goetz—strong-sounding, Germanic name.

It adopted a blue, cream and gold label to suggest coolness, wetness and quality. Says designer Margulies: Goetz made a departure from the traditional beer packaging. Gone are the satiny, hot dry reds and yellows so prevalent in beer packaging. In their place is a quality design of blue, gold and cream. And the basic color, blue, a newcomer to beer packaging. There is no copy on the can or bottle except the name itself. We believe that a package should sell by its imagery, not by dogmas or verbiage."

It acquired a trade character, Miss Snow Cap (snow crystals in the label design suggest this).

It launched an ad campaign playing on "dry" beer, playing up "Wet'n Wonderful" beer.

The new beer in the redesigned package hit the market May 14, heralded by spot radio and TV, car cards and outdoor in the seven-state area. "The results," says president Goetz, "have been fantastic. Sales of Goetz beer in the first two-and-one-half weeks leaped as much as 75%. When the smoke clears, we expect an over-all gain of at least 5% over last year."

An advocate of a "get big or get out" policy is Falstaff Brewing Co. (St. Louis) which jumped from 8th in the nation to 4th last year by moving into new markets by buying up plants. Says

Bippincott & Margulies also designed the new beer packages, using blue in the same way. It's though, advertises its "dryness."

marketing vice-president Karl Vollmer apparently referring to Busch Bavarian and Pabst's current experiment with a non-premium Old Tap Lager: "We concentrate on one product, one brand and one beer. We have no intention of venturing into second or third-brand production."

Vollmer and Falstaff concentrate ad money (via Dancer-Fitzgerald-Sample) on Saturday afternoon TV coverage of selected major league baseball games. Says ad director Alvin Griesedieck, Jr.: "Game-of-the-Week has been by far the most effective advertising we've ever had." It's now carried by 107 CBS-TV stations throughout Falstaff's sales area (27 states with 35% of the nation's population) on 26 successive Saturday afternoons. The success with this program has prompted Falstaff to take on a professional football "Game-of-the-Week" this fall. Vollmer says "the first quarter of 1956 was up 14% and we expect a good year."

► Out of this welter of change among the beer barons, some new trends in beer marketing are becoming increasingly evident. One is the emphasis on youth. Schlitz's new ad campaign (via J. Walter Thompson) accents young moderns, and follows the successful advertising which marketing man Toigo helped to create for Philip Morris & Pepsi-Cola (Tide—July 13). Toigo thinks that's just the way to get the consumer's attention, and "that's where the big battle lies." Anheuser-Busch agrees that one big under-tapped beer market is young people in their twenties and thirties. Its new campaign for Budweiser (via D'Arcy) features fun-loving young Americans in play scenes. The theme is "Where there's life, there's Bud . . .".

Another trend is an effort to cash in on today's urge for better living, and at

1955's top 20 brewers

Brewer	Bbls.
1. Schlitz	5,780,000
2. Anheuser-Busch	5,617,000
3. Ballantine	3,953,000
4. Falstaff	3,653,000
5. Pabst	3,500,000
6. Liebmann	3,362,000
7. Hamm	3,072,000
8. Schaefer	2,901,000
9. Carling	2,655,000
10. Miller	2,191,000
11. Stroh	2,153,000
12. C. Schmidt & Sons	1,916,000
13. Lucky Lager	1,823,000
14. Jacob Ruppert	1,637,000
15. Drewrys, Ltd., U.S.A.	1,425,000
16. Piel Bros.	1,380,000
17. National	1,286,000
18. Pfeiffer	1,208,000
19. Goebel	1,116,000
20. San Francisco	1,069,000

Figures from U.S. Brewers Foundation.

least one beer spokesman thinks it hasn't been explored nearly enough. Says Pabst chairman Perlstein: "We think the door is wide open for a big break-through in the premium beer business. Throughout the country today, people are treating themselves better, indulging themselves in better things—better homes, better foods, better clothes, better cars, better TV sets, etc. Incomes are up. Savings are up. Spending is up. Sales of frozen foods, for example, are up almost 100% over 1951. As I see it, no national premium brewer has yet sensed to the fullest degree this urge for quality which is so widespread in our prosperous economy—an economy which promises to continue through the foreseeable future."

Finally, even some small brewers are showing a new vigor and creativity—e.g., Goetz. The unique Harry & Bert television ads Young & Rubicam created for Piel Bros. (Brooklyn), which distributes in the six-state middle Atlantic area, worked well, apparently—at least at first. Marketing director Thomas Hawkes says Piel had the "biggest January and February in its history," and he attributes the increase to the Harry & Bert campaign which began in December.

NEW GOETZ

...Wet'n Wonderful

Goetz' new ads are among the few campaigns to play down "dryness"

How are consumer habits changing?

- Today's admen are aware of trends in consumer living habits.
- The major ones: "togetherness," luxury living, security.
- Marketing strategy is changing to meet these new conditions.
- But admen admit their knowledge is inadequate.
- They need—and want—more research on today's consumer.

THE U.S. consumer's switch to a luxury-loving, leisurely living suburbanite has naturally affected both his



Marketing man McCoy: customers represent a good cross-section

living and his buying habits. Today's top advertising executives, however, while evidently aware of these changes, admit, 1) they don't really know as much as they should about their customers, and 2) they'll need a lot more information than they now have in order to reach their market effectively.

What has been the single most important change in recent years, Tide asked the leading advertising executives on its Leadership Panel, in the living or buying habits of your customers? In most cases the answer depended on the industry, though there were three trends which ran like a thread through Panelist's answers:

- The trend to what McCall's magazine has so aptly termed "togetherness"—all members of a family function more as a group than as individuals. This

includes, significantly, buying together.

- A desire for luxury—but at a reasonable price. "More of what were the luxuries are now the necessities," says J. M. Mathes, president of the agency bearing his name. Adds Joseph F. Zarish, executive vice-president of Spring Air Co.: "Money is no longer a criteria to what people will buy. People with smaller incomes now buy the best."
- A feeling of security. This is indicated by the great number of consumers moving to the suburbs to buy their own homes, and in the great number investing in the future. "There is less worry about personal security because of the change in employment conditions," says Donahue & Coe executive Samm S. Baker, "so now people feel and act more 'employable'."

Almost every industry feels the impact of change in its customers, and companies in those industries are chang-



Advertising & PR man Maclin: how do we apply the research?

ing marketing strategy in order to meet the new conditions. For example:

A change in distribution patterns followed a change in Revlon's customers buying habits. Advertising vice-president George Abrams notes that "customers are now buying cosmetics in outlets other than drugstores. So the purchase place has changed to other outlets.

A new market in automobiles is the result of a change in living habits, says



Advertising man Donaldson: we cannot afford to fly blind

Stewart J. Wolfe, sales council manager of the Mercury Division of Ford Motor Co. Says Wolfe: "Many of our customers are now two-car customers, buying more de luxe cars with more accessories and conveniences."

A change in consumer buying habits has caused a change in the packaging of dairy goods, according to Panelist W. G. Widmeyer, Foremost International Dairies ad & sales promotion manager. "There is a change in the quantity our customers like to buy at one time." Says Widmeyer, "We've now switched to king-size packages—a one-half gallon instead of quart—both our milk and ice cream."

- Of course the market for travel is one that benefits tremendously from this change in consumer habits. A French Government Tourist Office

director Norman Reader sums up: "more leisure, more money and more consciousness of the world around us have started millions of Americans to thinking about travel both at home and abroad. These socio-economic changes have made the travel market almost lifeless."

Customers are themselves taking more of the initiative in buying insurance, report several insurance company advertising executives on the Panel. J. Graham, assistant secretary and head of advertising & sales promotion for Hartford Accident & Indemnity Co., sums up the feelings of most insurance companies: "In the fire and casualty insurance field in which we are engaged, I would say it has been a marked position for the consumer to take much more initiative in buying the needed forms of insurance, rather than it to be approached and sold. This



Ad & sales promotion man Gray: we know a little of why they buy

The advertising director of a midwest office machine company states: "Our customers are buying higher priced machines that do more, but that are not necessarily required. They are buying more on a 'want' basis rather than a 'need' basis."

Even though companies are aware of the changing buying and living habits of their customers, few Panelists feel they know all they should about the people who buy their products. A whopping 85% of the Panel, advertising executives, admit that neither they, nor their companies, know as much as they should about their customers. And most of the remaining 15% feel much the same as P. W. Nickel, Bissell Carpet Sweeper Co. advertising manager, who says: "We know about as much as we can at this time through depth surveys and research, but are looking forward to learning more."

► Most Panelists are frank to confess inadequate knowledge of their customers' habits, wants, and needs. Donald Brice, Dictaphone Corp. advertising manager, explains that "If we did know all we have to, we'd have a saturated original market instead of only a 20% saturation. Our ideas and products are irrefutably logical and needed. We haven't found the way to get full persuasion behind the logic!"

A notable 65% of the Panel say their companies have recently undertaken basic research to get a better idea of what their customers are like and how they live; the remaining 35% have not. Typical is Paine, Webber, Jackson & Curtis advertising & PR director Luttrell Maclin, who says: "There has been little basic research in our area of investor research. We won't do any because we don't know

how we could capitalize on any knowledge gained."

► The majority of those Panelists whose companies have undertaken research recently report substantial results from their efforts. For instance, Frank V. Rodgers of the Pan American Grace Airways, says his company discovered that "our customers are either businessmen or elderly couples traveling for pleasure."

Robert Jourvayaz, M. K. Goetz Brewing Co. ad manager, says his company's recent motivation research "gave us the first step to launching a new product so successfully we now are ahead of our market prediction."

Esso Standard Oil's research has led them to discover "a little of what customers think of various oil companies and why they buy their particular products," according to Esso ad & sales promotion manager R. M. Gray.



Merchandising man Bauman: more families are buying together

"We've discovered that, despite the luxury nature of our products, our customers are typical Americans representing a broad cross-section of interests, some wealthy, some middle class, some low income class," says Graflex marketing manager J. L. McCoy.

"We learned that many new home owners lacked sufficient funds to buy our product (carpets), so we exploited time payment and attempted to make carpets and rugs easier to buy," explains PR director W. D. Cressman of James Lees & Sons.

"Our research isn't of a heavy type," states Eugene W. Tannenbaum, ice cream sales manager of the Doughnut Corp. of America, "but we have discovered that our customer thinks a great deal differently than in the past."

Advertising man Barnes: we know too little about our customers

certainly a change from the old days."

Some of the more significant changes in consumers buying habits are taking place in the purchasing of food and household items, Panelists report. "A single most important change is hard to determine," states National Tea Co. merchandise manager Val S. Bauman. "There is family participation in purchasing the weekly food and household needs; there is the trend toward evening shopping; there is the use of a family or "second" car for shopping purposes; and there is the trend to buying prepared and "ready-to-serve" or "easy-to-prepare" foods — all are important."

Buying habits are changing even in the purchase of industrial goods.

The degree of 'selling depth' has increased, partly due to competition, but most due to a much wiser public."

Adds Robert C. Mattox, asst. vice-president of Liberty Mutual Insurance Co: "We discovered that we ought to

do even more basic research."

► **A commendable 74% of the Panel plan research of this sort in the future, while the remaining 26% have no definite plans. Those who plan to continue**

When and where admen think

More creative wheels turn in the morning than at any other time of day.

This revelation comes from the Tide Leadership Panel. From a survey of the creative thinking habits of these leading advertising executives, it's clear that 1) most top admen get their best ideas in the morning, and 2) most prefer to think creatively in specific places—while shaving, on the commuting train or in the office before the staff arrives.

A substantial 44% of the top admen on the Panel admit that they do their most creative thinking at a specific place or specific time of day; another 22% say this is usually true, but not always. Some 24% deny that they have any definite time or place, the remaining 10% aren't really sure.

Of those executives who name a specific time of day for their best thinking, more than half say it's in the morning, usually early before the hustle & bustle of the day begins. A good many Panelists prefer the evening hours, usually just before retiring. Interestingly, few admen do their best thinking in the afternoon.

dives for a favorite soft leather chair when he needs an idea.

A number of Panelists emphasize the difference between creative thinking and meditation, pointing out that they require different conditions. Says one midwestern admanager: "Meditating is one thing—I do that best alone. Thinking creatively requires the company of stimulating people in an atmosphere of free-wheeling ideas."

Here is how some admen feel about ideal conditions for creative thinking:

- "I like stimulating colleagues, few interruptions, and an air of constructive excitement."
- "I don't believe the conditions are too important. In fact, it depends almost entirely upon the individual's capacity to rise beyond conditions."
- "Ideal conditions for me are a quiet room, a comfortable chair, a good cigar and a glass of beer."
- ". . . a highball, pajamas, slippers and lots of silence."
- "The man who has to postpone meditative effort to find the ideal conditions is usually just stalling or unwilling to come to grips with his problems."



Some fortunate admen find they can think creatively for the entire day, turning it on at 9 a.m. and off at 5 p.m. One admanager becomes creative "whenever I have a spare moment," while another thinks best "when the pressures become almost unsurmountable."

Most Panelists like to do their thinking in private and without interruption. Some like the train, several ponder while in the shower, and at least one thinks best on the ferryboat. A good many prefer their workshops at home, and one

- "I need, first, stimulation by others, and then solitude to digest and polish ideas."
- "Performance of some monotonous, low-keyed physical activity, such as shaving or gardening, brings forth fresh, creative ideas that might sometimes be inhibited at the office desk. For me, these are often the best ideas of the year."
- "You couldn't guess the ideal conditions under which I do my most creative thinking, and if you could guess, you wouldn't print it."

their research expect to gain various benefits. Among them:

• **Richard Seitz, merchandise research director, Vick Chemical Co.:** "I think the greatest problem is to get the marketing executive to appreciate the fact that the average consumer is not like them; i.e., not an Ivy League graduate living in Westchester or Connecticut with a wife who went to Vassar, Smith or Mount Holyoke. If that idea can be put across, then there would be material improvement in advertising appeals."

• **Clifton Blackmon, vice-president, First National Bank of Dallas:** "Findings should not only be useful in developing new customer services and evaluation of present ones, plus possible revamping of advertising sales and merchandising approaches and methods, but also might provide helpful specifics for training programs."

• **Mackarness H. Goode, account executive, Farley Manning Associates:** "With research techniques as easy to handle as they are today, it is silly to carry on a major merchandising operation without research as it would be to give a party without turning on the lights on."

• **A. G. Husen, advertising manager, Barrett Division, Allied Chemical Dye Corp.:** "Findings from research of this sort will help in advertising a selling strategy and tactics. It's obvious if you can determine why people buy or why they don't buy, you can adjust your advertising and sales attack accordingly."

• **Donald F. Barnes, advertising director, Institute of Life Insurance:** "We know far too little about the characteristics of policy holders. Through research we hope to transfer insurance emphasis (in advertising and PR) from dollars to people."

• **Earle L. Johnson, marketing vice-president, Gerber Products Corp.:** "Research is a continuous process with us. We expect to be doing research among new mothers continuously. We must be to keep abreast of changes in infant feeding habits."

• **Harris E. Adriance, ad manager, G. & C. Merriam Co.:** "Through research we would at least reaffirm that our present selling program is on the right track in all ways (if it turned that way)."

• **B. R. Donaldson, advertising manager, Ford Motor Co.:** "In this present economy of ours, where we must find the magic of consumption to match the miracle of production, we cannot know too much about this consumer of ours. We just can't afford to fly blind. Consequently, this is a continuous program. The results we expect from it seem to me are perfectly obvious."

ONE ADMAN'S OPINION

®

By Lester Leber



Child psychology for adult advertisers

Dr. Spock's book is in millions of homes. Analysis of childhood background is the subject of many movies, television plays, short stories, articles and novels.

It's strange that more advertisers haven't used appeals based on the public's increasing awareness of the way minds function.

Kellogg's is showing how this can be done in connection with a food product. Copy for the Variety Pack of 10 boxes makes a strong point that "being able to make up one's own mind on little things (yes, like choosing your own cereal) helps shape youngsters' characters. Gives 'em confidence, teaches 'em how to make decisions."

A follow-up ad goes a step further by addressing parents of

stubborn children (aren't we all?). Kellogg's tells us that giving a youngster a chance to express himself in little things like choosing his cereal can help develop so-called stubbornness into desirable traits such as confidence and judgment.

In an entirely different field, Chubbettes, "Fashions designed to make girls six to 16 look slimmer," tells parents that "She can have a tummy . . . and still look yummy. If your daughter is on the plump side, she can and should look as pretty as her slim friends."

Chubbettes go further by offering a free booklet called "Pounds and Personality." It was written by Dr. Gladys Andrews of N.Y.U. and offers advice for parents of chubby girls (how to assure her happiness . . . what to do about nicknames, her place in the home, active play, diet, appearance, etc.).

In this sort of approach to parents there is a goldmine of inspiration for advertisers in many fields other than cereals and clothes.

Ad of the month

Take a homely object like a scouring pad. Feature its uses for camping, fishing, barbecues. Show the package a half dozen times. Do all this with whimsy and clarity.

Sounds impossible, but S.O.S. turns the trick (see cut). The headline, cartoony art, style of lettering and brief copy all contribute to a pleasant gestalt.

Here is a product that is as utilitarian as anything could possibly be. Yet S.O.S. succeeds in surrounding itself with a pleasant atmos-

phere. You learn what the pads do for blackened pots, scorched pans and greasy kettles . . . but using them seems fun rather than a chore.

Contrast this approach to the heavy hand used for explaining similar products and you can't help but admire S.O.S. and understand why the brand has come so far so fast.

Folks who fly aren't flighty

There is a curious assumption in the advertising of foreign air lines —namely that they *automatically* provide an exotic atmosphere.

Cubana Airlines states "People can go Latin from Manhattan." B.O.A.C. claims that as soon as you come aboard you "reach the charm of Britain." Japan Air Lines points out that its pilots are Americans but plays the same tune with "Step aboard and you're in Japan."

Why? What is there about these planes that makes them peculiarly Latin, British or Japanese? Most persons contemplating an overseas flight do so with great deliberation. The decision to go abroad and how to go is seldom casual. Granted that an exotic atmosphere is desirable, airlines should spell out in greater detail how they accomplish their ambience. Idle claims won't bring people to Idlewild.

Smart stuff

- Whether they sell many or not, Admiral's ad for the first sun-powered portable radio deserves recognition as a historical announcement. (It is undoubtedly the forerunner of fabulous products that can hardly be imagined by today's marketing men.)

- You can now buy 12 rolls of Tums in a vacuum tin which includes a neat metal case for carrying one roll at a time. (Wonder why candy mints, chewing gum and other products with paper wrappers that get messy after they're in use have not come up with similar devices.)

Agencymen at ease

"Man is so made," wrote Anatole France, "that he can only find relaxation from one kind of labor by taking up another." This truth applies to advertising agency executives as much as it does to others, the difference being perhaps that advertising people have a habit of selecting unusual hobbies, such as bird banding, orchid growing, rodeo competitions and—as a Leadership Panelist wrote some time ago—women (on which hobby he claims to

spend some 40 hours a month and "an undetermined amount of money").

These pictures of agencymen relaxing are the first of a continuing series on unusual hobbies of advertising executives (not necessarily agency executives). If you or your friends have unusual spare-time avocations which can be pictured in a family-type publication, let us know—or just send us the pictures!

Paul Revere and his works occupy agency president Monroe F. Dreher's spare time. Here he holds his latest find, a Revere pitcher, and on the wall is a rare Revere print of the Boston Massacre. Unlike most collectors, Dreher puts every piece in his collection to day-to-day use.



The watcher is Robert Arbib, associate copy supervisor of Kenyon & Eckhardt, and the bird is a Common Tern, an occasional inhabitant of New York's Jones Beach. Bird-banding is Arbib's hobby when he isn't writing on ornithology.



Tennis may not be an unusual hobby, but Miss Betty Combe, head of Procter & Gamble media research at Grey Advertising, takes it up with such zeal that she plays in at least 7 tournaments a season—and wins more often than not.



Senior art director of Cunningham & Walsh Les Beaton began making marionettes with his wife, Mabel, in 1934 and they have been at it ever since. You may have seen their "St Nick" or "The Nativity" which AT&T puts on TV every Christmas.



The man on a horse is Charles S. Hayden, an art director of N. W. Ayer. His hobby is rodeo competition, which is especially handy for him when he works on advertising for Blue Bell Wranglers (blue jeans to us), an N. W. Ayer account.



Clock-repairing, the spare time pursuit of Nelson O. Argueso, director and treasurer of Doherty, Clifford, Steers & Shenfield, involves much combing of second-hand stores, junk shops and country auctions. The result, however, is that Argueso now has more than 150 early-American time-pieces.



Navigator Paul R. Smith, senior vice-president of Calkins & Holden, served on "Fairwinds" in the Bermuda race. His hobby brought the yacht in, but Smith claims no credit: "I used a new system of navigation, just kept following the floating beer cans."

Live Better . . . Electrically:

Electricity's bid for the consumer dollar

- After 77 years, the benefits of electricity are being promoted.
- One aim: to increase the consumption of electricity.
- Another aim: to help sell electrical appliances.
- Here's the story behind a vast market development program.

LIVE Better . . . Electrically, one of the most comprehensive industry-wide market development programs in U.S. history, got off to a dynamic start last February with a closed-circuit telecast. Ironically, it almost blew a fuse before it started: the telecast was interrupted temporarily due to an electrical failure in the television studio.

► This initial short circuit, however, probably demonstrated dramatically how badly a program like Live Better . . . Electrically is needed. LBE, as it's more familiarly known, is a vast across-the-board effort 1) to increase the use of electricity, and 2) to sell the public on the benefits of electrical living. It is a gigantic tie-up involving manufacturers of electrical appliances, their distributors and dealers, the nation's electric utility companies, and the entire construction industry, from the men who build and wire homes to the bankers who finance them.

Through an extensive advertising and public relations campaign, LBE hopes to accomplish one of its specific goals: to raise the average residential consumption of electricity from the current average of 2,500 kilowatt hours to 4,500 kilowatt hours per family by 1960.

The idea for LBE has been brewing for the last few years. The need for such a program became more obvious as utilities found their electrical capacity gradually exceeding demand. Appliance makers found their market becoming limited, both by wiring inadequacy and by insufficient appreciation of the benefits of electrical appliances. And the highly successful promotions put on by the gas industry served as an added stimulus.

► As of last year, it appeared that any such program would die simply because

no one would start it. Then General Electric decided that it would underwrite the initial cost of the campaign, provide the necessary personnel who would stimulate other companies to participate, and promote LBE in every way it could.

William V. O'Brien, vice-president of GE's Apparatus Sales Division, points out that: "By selling electricity as the key to a better way of life, we not only expand the market for all of our appliances and equipment that are directly used in homes, we also assure an ever-increasing need for the power-producing and distributing equipment that brings electricity to homes . . ." The competitive fight today, O'Brien explained, is not only against competitors in your own field but against all other industries in a fight for the consumer's dollar. Appliance makers, builders, bankers and utilities must "sell" electricity to consumers against other products

and services like rugs, furniture, vacations, etc.

Actually there are other industry-wide promotions, such as the Adequate Wiring promotion of the National Electrical Manufacturers' Assn. and the Housepower promotion of the Edison Electric Institute. But these generally concerned themselves solely with the problem of wiring adequacy, which is only one phase—albeit a vital one—of LBE. LBE is coordinated with Adequate Wiring and Housepower, but goes far beyond either; in effect, LBE ties together the common objectives of many interested groups—"a loose, free-wheeling confederacy," as one observer describes it.

► To get LBE rolling, GE set up a completely detached "project," hand-picked some key marketing men from GE divisions, assigned them to LBE (project manager is Robert E. Boian, former marketing manager of GE's Small Appliances Division), and assigned the advertising and PR account to BBDO. The project has specific instructions to play down GE, since utilities which deal with all major appliance makers might hesitate to get involved in a promotion dominated by one appliance maker.

Actually the project's job is rather simple: it is to encourage other interested parties—manufacturers, utilities, the building trade and related fields—to get behind a coordinated promotion. As part of this encouragement, LBE (through BBDO) provides both an "umbrella" of national advertising and a complete supply of local advertising, merchandising promotion and publicity aids. Here, for example, are some of LBE's efforts so far:

Project name: LBE
10 major utility pub.

How Rochester Gas and Electric is building with **LIVE BETTER...**



residential load
Electrically



LBE business paper ad: utilities are the focal point of the campaign.

SELLING TO INDUSTRY

By John Sasso

®

Scared rabbit advertising

Ever notice how some industries suddenly wake up and start splashing advertising around? Chances are this happens because someone finally realizes that a competitive material has been making real headway. So locks are rushed out for the barn door. Hindsight would show that the advertising should have started earlier when the competition was just edging in. It's still not too wrong to consider emergency advertising if certain basic facts are remembered: 1) you should have some new and useful information to present about your product; the old party line just won't do; 2) everybody must understand that ads alone will not produce a rash of inquiries, nor will they put the competition out of business; 3) adequate merchandising efforts must be co-ordinated with the ad program, and 4) other means of promotion, such as technical and product publicity, must be brought into the picture.

Even in a promotional emergency, it pays to take the time to make sure that you're doing all you can—and that everyone understands that advertising can't make up overnight for past promotional mistakes. It won't erase any inherent competitive drawbacks your product might have, although it can enhance your product's competitive advantages.

Man bites dog

Fortune magazine some time ago put out a remarkable 32-page publication on "How to Build a Mailing List." We'd like to quote from the memo Pete Calloway sent along with it, explaining why Fortune published a book on direct mail: "Personal selling, advertising and direct mail should be so closely interrelated in the field of industrial marketing that anything that increases the effectiveness of one method should enhance the value of the others." Amen, and a gold star for Fortune.



The book covers tersely such subjects as: what direct mail can accomplish; deciding on whom to reach; the pros & cons of buying or building a list; how to start building a list; the use of directories and brokers; testing; setting up lists for use; procedures when mailing; how to deal with the post office, and how to keep a list up to date. It is indexed, too!

Fortune is to be congratulated on a smart job of direct mail promotion of its own in this case. (P.S. What makes this effective direct mail promotion is usefulness to the guy that gets it. Does your direct mail meet that test?)

Take time to read

"Is Purchasing Predictable?" excerpts from two speeches by Lawrence G. Chait, published in easy-to-read format as a direct-mail piece by R. L. Polk & Co. Copies free from the publisher at 431 Howard St., Detroit 31, Mich.

"Better Communication Needed," the fourth installment in Steel's Program for Management series. Discusses product distribution: finding out what the buyer wants and discussing ways the manufacturer can tell the buyer what he has available. Reprints available from Steel, Penton Building, Cleveland 13, O., for the asking.

Nonsense dept.

We recently have heard a great deal more of a new type of sales clincher in agency appointments: the branch office gag.

Seems that after all the oratory and flop-over chart sleight-of-hand, the sale is clinched when the new business vice-president proudly proclaims that the agency has offices in x-teen cities. What he neglects to proclaim is that most of these offices consist of one overworked account man and one overworked girl equipped to do little more than handle correspondence and answer inquiries.

How companies can be taken in by this branch office "service" fallacy escapes me.

the LBE emblem. The utilities, in turn, solicit the aid of local appliance dealers and distributors, architects, builders, realtors, contractors, bankers and leaders of allied businesses.

► The results so far, considering the late start, have been amazing. The budget for LBE during 1956 (paid by GE) was about \$2,000,000; the project team on LBE succeeded in stimulating another \$3,000,000 worth of advertising by participants in LBE. Next year will probably see expenditures many times that total; multiply that by the long-range plans (LBE was originally planned as a five-year program, may now run for 10), and you have some idea of LBE's scope.

For the moment, the LBE project team and BBDO are planning for October, when they will put on their biggest "push." It will include:

- An eight-page insert in *Retailing Daily*, designed to reach appliance retailers and giving specific merchandising ideas on how to tie in effectively with LBE.
- Distribution of the 72-page idea book by attaching it to the cover of every newsstand copy of *House Beautiful's* October issue.
- Four-color spreads in *Good Housekeeping*, *House Beautiful*, *Life* and *Statevepost*. Four ad themes are currently being pre-tested.
- TV network spot commercials. These will run on the *Kaiser Aluminum Hour*, GE's *TV Theater*, Westinghouse's *Studio One* and its political campaign shows, *Dave Garroway's Today*, *Arlene Francis' Home Show* and others.
- A special four-page supplement, distributed via Publishers' Auxiliary to 10,000 daily and weekly newspapers. The supplement carries potential editorial material on LBE, suggests advertising tie-ins.

- Department store promotions in at least 25 major cities, tying in with American Home Lighting Month.

Plans for 1957 are even more ambitious. There'll be another closed-circuit telecast, participation in several important promotional "weeks," an extensive consumer advertising campaign, increased participation by other manufacturers in their own ad campaigns, an elaborate business paper campaign, and local ad and promotional activity.

► As GE's O'Brien points out, this entire campaign is selling not brand names, not appliances, not lighting, not wiring, but a unique product—the result of their proper use: electricity. For the first time in its 77-year history, the electrical industry is out to sell electricity. ■

Big ad push set for portable TV

Portable TV sets already have 10% of the total set market. And that's despite the fact that no portable is truly portable. Their value is that they are opening the second set market. As a result, expect a big push for portables this fall.

ONE will ever know what would have happened to radio set sales if television hadn't come along when it did. Radio set saturation was sky high, so the industry was making every effort to keep total set sales rising with everything from FM to portables. In radio's biggest year (1948), portable radios accounted for about 16% of all radio sales. In units, the number was 300,000 out of 16,500,000. Since then, portable sales have been erratic—last year they dropped to 1,300,000, but last year they went back up to 2,000,000. Their percentage of the market though has hovered around 13% because the total market has expanded, too (from 1948's 16,500,000 to last year's 14,500,000).

Last week, the Advertising Research Foundation reported that as of March 31, 35,000,000 or 73% of all U.S. homes had TV sets. Not surprisingly, it's becoming evident that the TV set manufacturers are pushing portable TV hard. A Tide check indicates that portable TV's share of the total TV set market has jumped from a lowly 1.5% in the first half of 1955 to an impressive 15% this year's period (15% in June alone).

Right now, conventional TV set sales are lagging, with the total market down some 12% under last year's first half. 1955 was TV's biggest year so far with 700,000 sets sold. The question, of course, is whether portable TV is a cannibal brand, eating away conventional TV sales, or a hypo for a nearly saturated market (see box on p. 32 for other views on the subject). Probably, the imminence of color television will postpone a real answer to that question, but currently manufacturers are scurrying to find out who is buying portable—and why.

Are portable TV sets selling as second sets for homes? Or do portables sell as "first" sets to price conscious residents of apartments or small homes? Or are buyers overcome with the lure of TV sets you can carry from room to room from room to backyard—making the portable TV market almost as bright as portable radio's.

Although portables first bounced into the news last year when General Electric scored a sales success with a line of 14-inch sets priced from \$99.95 up, the industry has played around with the portable idea for some time. Years ago, Pilot Radio Corp. offered a three-inch set, and in 1949 a number of firms showed seven-inch portables.

► Nonetheless, no set on the market today is truly portable. All require house current (although you can buy a battery & converter for around \$50-100 extra) and in many fringe areas they must be connected to an outdoor antenna which limits portability. TV set-makers label these sets—generally 8½-inch to 17-inch screens with price range of \$99-139—portables primarily because of their light weight (from 13 to 45 lbs.).

The reason no manufacturer has yet put a truly portable portable, battery-powered set on the market is that a portable requires at least 110 volts of current which only a huge (in relation to the size of the set itself) battery can provide. The nearest to a portable portable so far is one the consumer con-

verts himself with a small battery and a converter (\$50-100 extra). RCA, which is experimenting with a battery-powered set, says the idea won't be commercially successful "for years."

► General Electric (which sold 250,000 portables last year plus that many again this year's first half) definitely aims at people who want a second or even third set around the house.

GE, with one-third of its production now in portables, says its research shows that people want portables because they can carry them from room to room (especially the bedroom). They use them in children's rooms, in the kitchen, in the backyard and on vacations. GE's ads follow that research.

For example, one TV commercial explains that a portable TV set is "as easy to carry as an overnight bag," is ideal for vacation viewing, or in the bedroom, patio, children's room—in fact, "anywhere."

GE, besides TV, plans to push the portable's adaptability in magazines next month. Sixteen illustrations in the ads will show as many uses. GE will make sure, too, it appeals to every purse: the first ad will plug the \$99.95 nine-inch set, an October ad pushes the \$119.95 14-inch model and later ads feature the \$139.95 17-inch set.

Like GE, Admiral is certain that portable TV is the way to sell second TV sets. Its attitude is summed up somewhat enthusiastically in magazine

Personal Portable TV Saves the Wrights from Fighting!

from \$89.95

Personal Portable

Admiral Portable TV for bedroom-kitchen-porch-even the great outdoors!

Admiral dealer

Admiral will use all media for portable TV sets.
Its goal: to sell 600,000 of them this year.

ad copy like this: "TV and tenderloins—baseball and barbecue—sweet summer living with an Admiral portable. Come fall, they'll leave the summer cottage, patio or porch to travel upstairs with Junior, into the kitchen with Mother, to the bedside table for late shows—even downtown to the office with Dad!"

► So enthusiastic is Admiral about portables (president Ross Siragusa thinks he can sell 600,000 this year alone) that it will use every major medium to advertise them.

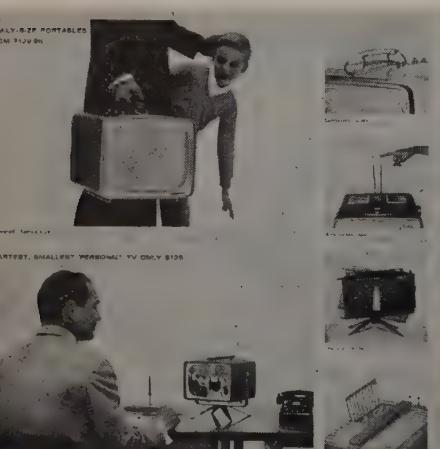
"We feel," agrees Motorola merchandising manager David Kutner, "That portable TV is ideal for a second or possible a third set in the home. Because of the price, it will make an ideal gift for a teen-ager, the hospital patient, as a Christmas gift. The best market probably will be in the fall when there is heavy gift buying."

Kutner thinks, too, that the portable radio has indoctrinated consumers in the appeals of portables. Consequently, Motorola advertising will stress "from the leader in portable radios comes the portable TV set."

Like other setmakers, Philco thinks of portables as "the second set designed for the young at heart." However, Philco is not going all-out the way GE, Admiral and Motorola are.

► RCA, too, seems to be taking this fence-straddling attitude. While it recently introduced two portables, it has limited its advertising for them to a few magazine ads and some spots on NBC Radio's Monitor. Its main strategy is to integrate portables into its full-line campaigns.

Crosley also intends to integrate



RCA, unlike other makers, will plug portables mainly in full-line ads

Dealers divided on portable TV

Across the U.S., TV dealers range from lukewarm to optimistic about the sales and the effect of sales of portable TV sets.

In Boston, for example, Lee Loumos, of the store bearing his name, feels portables "have hurt rather than helped regular set sales. Many of us think they were a big mistake for the industry. Most of our television sales are on a trade-in basis. The portables have depressed the market and we are not able to offer the trade-in allowance we would like to."

Arthur Carmel, of the Shawmut Television & Appliance Center, finds portable sales "are only average." But he thinks the future of portables "is good because they meet the need for a second set for the kitchens, or for the children's play-room."

New York's Macy's approaches the matter head on by carrying as many brands as possible—GE, Admiral, RCA and its own Hyde Park brand, a \$99 17-inch set.

The feeling about portables is mixed in St. Louis. The Scruggs, Vandervoort & Barney department store tries to feature all popular brands the way Macy's does in New York. The St. Louis store enthusiastically expects that "40% of our fall TV sales will be in portables." Famous Barr, on the other hand, is more cautious: "portables seem to be selling quite well, yet it is too early to tell."

Appliance dealers in San Antonio have hit an intriguing problem. "When the portable set first appeared," says one, "people were afraid that it was not durable enough to be safely moved from room to room. They had been 'oversold' on the idea that a television set was an extremely complicated and sensitive instrument. As more and more people buy portables, we expect them to tell their friends about the sets' durability and we'll get better sales."

Of four major appliance dealers

polled in San Francisco, only one, The Emporium, claims booming sales of portables. Emporium assistant manager Walter Reid finds portables are a fine traffic builder that "definitely help our other black & white set sales." Reid, on the other hand, finds that the portables are a little disappointing: "We are having more service difficulties with them than with regular TV sets." Reid also doesn't expect the boom to last long, believes that "the TV set market is slowly decreasing."

F. W. Landman, sales manager of radio and television at Sherman Clay and Co., says portable sales are going along nicely. "We have no complaints on our portables if they are sold right. That is if the customers are reminded that the portables are no better than any other good TV set and are not expected to operate under just any kind of conditions. Portables haven't gotten to their peak yet. I give them another year to go along and then they'll fall off. Portable sales will never hurt the large sets because people will continue to want the bigger and better pictures. Portables are for those who want to invest a little or who move around a lot."

Sametime, Lyle Battin, a salesman at E. Sugarman, Inc., is certain that portable sets have sure killed the used TV market because of their low price." He also finds portables selling, but the customers are not snatching them away from us."

One of consumer's big pitfalls, says T. M. Lilenthal, appliance sales manager of the 14-store Hale's Television & Appliances chain, "is that people buy them as a regular set and then find they're not big enough. They are mainly prized as a second set. Portable sets are supplementing our other black and white sales. But we're not representative now because our business is so good on everything."

advertising for its one and only model. A new copy theme, however, comes from it: portables may appeal to bachelors as a first set.

Emerson Radio & Phonograph is readying ad plans for its portable TV models. And you can expect Sylvania to get models on the market this month. Sylvania has ad plans complete to this extent: the sets will definitely be promoted on its new TV show, Buccaneers (CBS-TV).

Biggest problem portable TV set makers must hurdle right now is the assortment of the tube sizes needed for all the different models.

It's pretty clear that the TV set manufacturers have found with portable TV at least a way to sell second sets—which takes much more ingenuity than it ever took to sell second radio sets. Thus, happily, the industry can wait a while for the truly portable portable.

How much will advertising cost next year?

YOU can be certain that it will cost you more to advertise in 1957. In nine important media it costs an average of 5.2% more to advertise today than it did a year ago, and next year it will cost 6.2% more than it does now. By individual media, the changes for 1957 will range from no change in network and spot radio rate cards to an increase of 7.1% for spot television.

Media men freely admit the higher cost of publishing and broadcasting has much to do with the rate increases in larger delivered audiences. Continuing increases in the price of labor, printing, paper and distribution all contribute to a higher cost-per-thousand in most media. The tight competition for television time also is squeezing rates upward in that medium.

To find out how rising advertising costs will actually affect next year's ad campaigns, Tide put the Hypothetical Co. into business with a healthy ad budget (see chart on next page). Here's what the company is currently paying to advertise and how it is likely to fare next year.

In magazines, for example, the Hypothetical Co. invested \$1,000,000 in 1955, equally divided between black & white and color pages (with \$100,000 in production costs included). At that time, the money bought 225 million circulation.

This year the same expenditure buys 16 million circulation; in 1957 it will buy only 205 million circulation. Thus to maintain its schedule and frequency the Hypothetical Co. had to raise its magazine appropriations 5.4% this year (not counting production costs). Next year it will have to pay 8% more to maintain its usual magazine schedule.

That estimate is based on rate rises already announced. The big five (Collier's, Life, Look, Reader's Digest, Saturday Evening Post) have all raised their ad rates, and smaller circulation magazines are following suit every day. Life's circulation base has not been increased, and half of Look's 10% rate jump is ascribed to "increased manufacturing costs." Similarly, only 10% of Collier's huge 22% increase is accounted for by increased circulation.

So far, however, advertisers give every indication of willingness to go along with the rate rises. In this year's first half, for instance, magazine linage jumped almost 7% over the comparable 1955 period—the largest first half gain ever recorded.

► Network television, which weighed in with the largest cost rise of all media this year (10.6% over 1955) appears to be leveling off. Next year's increase: about 5%. If Hypothetical Co. puts \$1,000,000 into network television next year, it should be able to buy itself a half-hour evening show on a basic network of 56 stations for 22 weeks. This year the same show airs on the same number of stations 23 weeks; in 1955 \$1,000,000 bought 54 stations for 25 weeks. If the company wants to broadcast in color next year the extra time cost for each half-hour evening show (56 stations) will be \$1,200. Daytime network will continue to cost about half nighttime.

These figures are gross time charges only. Production costs (actors, musicians, writers, directors, etc.) are something else again. During the 1955-56 season, production expenses for a 90-minute spectacular ran anywhere from \$90,000 to \$200,000; a one-hour variety show—\$75-\$100,000; a half-hour show—\$10,000-\$30,000 (live), \$35,000 (film). Next year will probably see a 10-15% increase in live production charges for longer shows with half-hour shows likely to cost about 5% more. Right now, indications are that half-hour film shows may cost as much as 20% more to produce next year, mainly because of rising labor bills.

► While network television's cost trend is clear enough, spot television's is not. In 1955, during prime nighttime hours, the advertiser got for his \$1,000,000 three to four spots a week in the top 10 markets, 52 weeks a year. This year the number of spots is down to two to three for the same money. Estimates next year vary from no change to a cost increase of 15%. A rise depends, not on a predictable increase in set saturation (which is as high as 90% in each of the first four markets), but

on the variables of demand for prime time and shifting audience ratings.

As for daytime spot television, \$1,000,000 last year bought nearly 10 spots every week in each of the top 10 markets, while today an advertiser can buy eight to nine with the same money. Estimates are that \$1,000,000 will buy seven to eight next year.

Actually, the per cent dollar increase for daytime spot next year over this one is put at 12.6% (the same as the rise for this year over 1955), but the continuing effort to sell daytime television still means liberal discounting for advertisers. One source estimates that daytime discounting is hefty enough to leave dollars for double the actual spots ordered originally.

► Newspapers, too, are slated for substantial rate rises next year. Last year, for its \$1,000,000 Hypothetical Co. could buy twelve 1,000-line ads in 121 daily papers with circulations of 100,000 or more. Today the \$1,000,000 buys less linage in fewer papers—eleven 1,000-line ads and three 300-line ads in 117 papers of 100,000 or more circulation. For the same money in 1957 the Hypothetical Co. will be able to buy only eleven 1,000-line ads in the 117 papers. This year the Hypothetical Co. had to raise its newspaper appropriation 5.2% to maintain its 1955 schedule. Next year it must boost its newspaper budget at least 8% over this year.

BBDO media coordinator Austin Brew thinks these two factors explain the newspaper increase: more costly newsprint and higher production costs. Adds Brew: "Of course, many papers also offer circulation increases as justification for rate rises, but the majority emphasize the fact that the real necessity for higher rates is the increased cost of operation in all departments."

► Network radio's 1957 rate cards will probably show about the same prices as they have this year and last. In 1955, one nighttime one-minute announcement on a 191-station network cost \$1,059. A five-minute segment on a good morning show (340-station network) cost a maximum of \$1,400 per

Next year's costs will be UP 6.2%

Business publications	up 10%
Carcards	same
Magazines	up 8%
Newspapers	up 8%
Outdoor	up 7%
Network radio	same
Spot radio	same
Network television	up 5%
Spot television	up 15%
<hr/>	
Average for nine media	up 6.2%

And here's the current ad costs trend in dollars:

To get the current ad costs trend, Tide took the case of a Hypothetical Co. that in 1955 spent \$1,000,000 in each medium it used. Tide then determined how much the company would have to spend this year and next in each medium to maintain the same schedule and frequency it used in 1955. The results:

	1955 costs	1956 costs	1957 costs
Business publications	\$1,000,000	\$1,103,000	\$1,213,000
Carcards	1,000,000	978,000	978,000
Magazines	1,000,000	1,054,000	1,138,000
Newspapers	1,000,000	1,052,000	1,136,000
Outdoor	1,000,000	1,070,000	1,145,000
Network radio	1,000,000	1,000,000	1,000,000
Spot radio	1,000,000	1,000,000	1,000,000
Network television	1,000,000	1,106,000	1,161,000
Spot television	1,000,000	1,274,000	1,465,000
<hr/>			
Average for nine media	\$1,000,000	\$1,071,000	\$1,137,000

roadcast. On a 260 time basis (five segments per week for 52 weeks) the cost dropped to \$1,100 per airing. A half-hour sponsored show (52 weeks) cost \$7,500 each time it aired. Network radio's heavy discounting, however, probably halves some of those figures. Spot radio also stays unchanged: \$1,000,000 in 1955 bought this sort of saturation campaign—42 spots a week for 26 weeks in 50 top markets during the day, 33 at night.

McGraw-Hill, which compiles figures for some 200 business publications, estimates that the medium's rates were up about 10.3% from 1955 to 1956, predicting a 1957 rise of at least 10%. This means that a 12- or 13-time full page campaign in the average business publication, which cost \$4,943 last year, costs \$5,450 this year. A similar campaign in 1957 will probably cost \$6,011.

Outdoor Advertising, Inc., estimates that this year's average rate increases in all posting markets were around 7% over last. Last year a No. 100 showing in 171 markets of at least 100,000 population cost \$201,299 per month. This year the same showing in the same 171 markets costs \$217,897 per month. Next year a No. 100 showing in the same 171 markets should cost approximately \$236,000 per month—a rise of 8%. (Now, though, there are 188 markets of 100,000 population and over. Last year a No. 100 showing in 171 markets ate up Hypothetical's 1,000,000 in five months. This year the money, spread over the extra markets, would be exhausted in four months.)

The National Assn. of Transportation Advertisers reports that car ads are down slightly this year from 1955—2.2% (due to the falling off of public transportation and a consequent decrease in car ads circulation). Currently a full service (11 x 28 standard card in 50 major markets) costs \$71.69 a month. Next year it's likely to cost the same.

In the face of the steady upward pressure of rates in virtually every medium, the big question is: will advertisers boost ad budgets proportionately? The indications are that they will. Six-month figures for magazines show a 13.5% ad revenue increase over last year's first half. Network television revenue is up 18.6%, while newspaper revenue for the first half of this year is 10% above 1955's first six months.

Tide's Advertising Index puts the six-month total for national advertising expenditures at 12.7% ahead of 1955 while ad cost increases average but 1%.

the WOMAN'S VIEWPOINT

By Dorothy Diamond

®

Early shopper is penalized

Although traditionally it's the early bird who catches the worm, it's not the early shopper who gets her groceries. Several times in the last few weeks I have been informed in a supermarket (and this at 9:30 and 10 o'clock) that I was "too soon" for a certain item and should return later. The situation on Monday mornings is particularly bad—so bad that some women deliberately avoid marketing at this time.

I realize that deliveries have to be made throughout the day. And I have heard about the wild impulse buying that occurs on Saturday afternoons and cleans out the place. Still, I think procedures should be improved to provide for storage of surplus items and their prompt placement on the shelves. Would women boycott day-old products? While I don't have the answer, I surmise that the growing habit of a once-a-week marketing has diminished insistence on same-day merchandise.

It's a nuisance—and can be embarrassing—to have to go into another store for a couple of items. Instead the frustrated housewife is apt to buy substitutes or do without.

How styles change!

Once it was an insult to call a woman "skinny." Now the adjective, which is getting a heavy play from fashion copywriters, is intended as a compliment when applied to sheath dresses and Italian-inspired shoes.

McCall's aids appliance buying

Price and word-of-mouth recommendation—these probably influence your decision when you buy an appliance. An honest appraisal of the merits of competing brands is hampered by two factors: our lack of technical knowledge and the increased tendency to embroider a product with gadgets.

To counteract consumer confusion, McCall's has developed a highly successful promotion involv-

ing a "Use-Tested Tag" or Sticker. When appended to an appliance the tag tells, in easy-to-understand terms, why the household equipment editors of McCall's like the product and what are its outstanding features. (Jan 15, 1955.)

Only advertisers are eligible. Their products, however, are not automatically endorsed. Instead, they undergo stiff engineering and performance tests at the magazine and must emerge with high marks. What happens if a product flunks? I was told that usually the manufacturer welcomes information about defects and tries to correct them.

As McCall's has pointed out, many appliance salesmen are woefully inept at discussing comparative merits of different brands. Use-Tested Tags help overcome their deficiencies and thus constitute a valuable aid at the point-of-purchase.

Another language

Blurb clipped from an ad in a fashion magazine: "Here's the pitch—black but a cashmere cardigan (any color) tops off summer dresses as nothing else can." Will someone please translate?

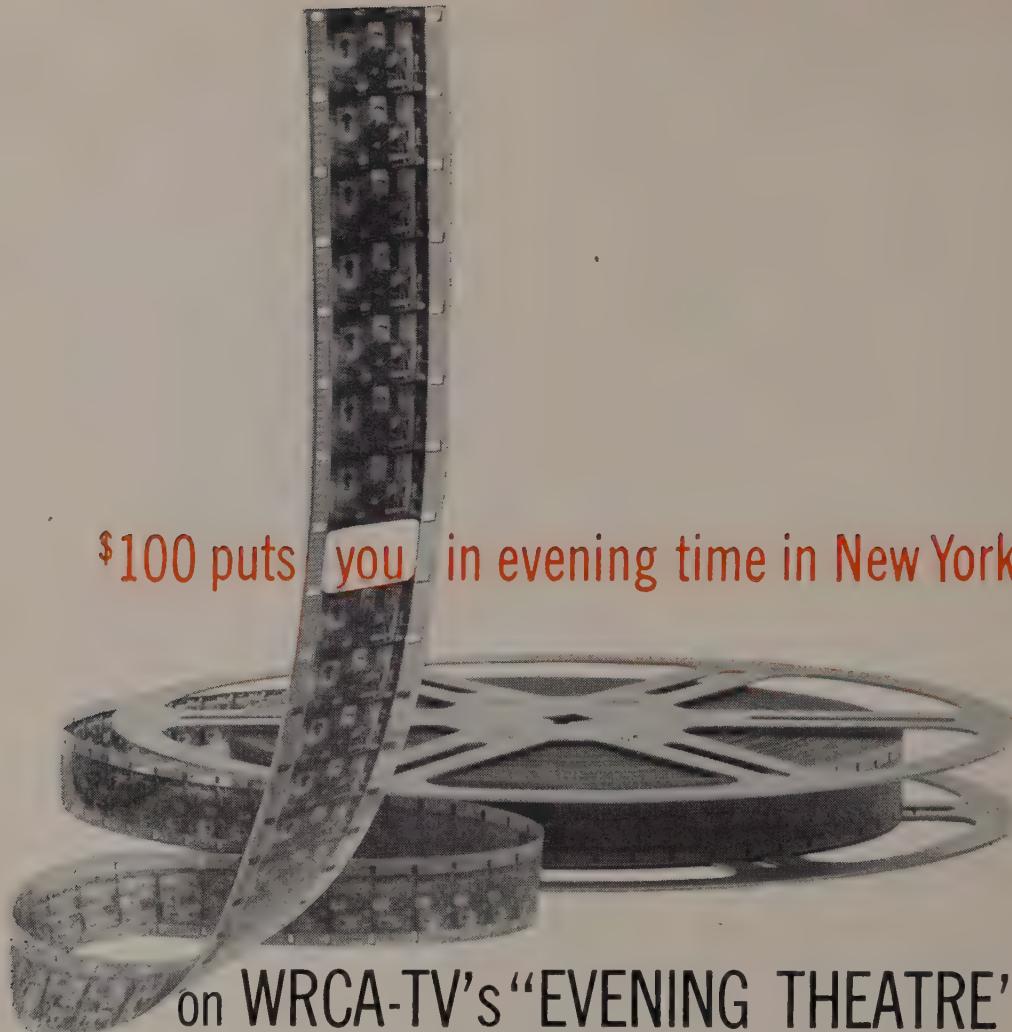
Teen-age symbolism

To what extent will reader loyalty go? Seventeen magazine not only will get into the rooms of teen-age girls this fall but also will appear as a decorative theme on their walls and curtains. In a unique home furnishings promotion, the magazine has teamed with Waverly Fabrics to produce a symbolic wallpaper and fabric. Pastel-colored motifs of adolescent life—such as the telephone, an ice cream soda and bobby pins, as well as the numeral "17"—have been assembled to form an attractive pattern. It will also be seen on room accessories, towels, greeting cards and fashions.

Note to brewers

Squat-shaped beer bottles take up too much space in the shelf door of a refrigerator and mean (at least in my Westinghouse) that fewer beverages can be included. The long, lean physique is better adapted to this type of storage.





WRCA-TV's new "Evening Theatre" presents a different full-length feature film at 5:30 every evening, Monday through Friday. It offers advertisers a rare opportunity to reach, economically, New York's family audience—61% adults! *Special study by Pulse, July 1956.*

Johnny Andrews, a top-flight personality and a persuasive salesman, is host on "Evening Theatre."

This month only, one-minute participations are

just \$425. Powerful ten-second IDs are only \$200. Regular frequency discounts apply to both. And . . . under WRCA-TV's 14/50 Plan, ten-second buys receive a special 50% discount. Your price: \$100 per ten-second spot in "Evening Theatre." And ask a WRCA-TV account executive, or your NBC Spot Sales representative, about our continuing rate protection offer.

Start now, to double your savings . . . and sales!

WRCA-TV • 4 NBC leadership station in NEW YORK is sold by **NBC SPOT SALES**

He interviews an executive in charge of tomorrow:

Life's master planner Ed Miller

Life's management is kept busy with day-to-day problems.

The situation got acute enough to interfere with future planning.

Now Life has an executive who does nothing but think ahead.

Here's how he works and how he tries to sell his ideas to others.

FOR ALL magazines sit back on their dimes, there won't be any magazine capable of servicing an expanded American economy 10 years from now." It's the way heavy-set, 38-year-old Edward Miller justifies his job as assistant to Life publisher Andrew Heiskell.

Planner Miller's sole assignment is to sit in a pleasantly untidy office on the 19th floor and think about Life's future. "I'm the only one in the whole company who's not concerned with what's going on today. I keep an eye peeled on what Life will be doing in the next five or 10 years." Whether Miller likes it or not, however, the present keeps creeping up on him. He had an idea recently which thought might help single-copy magazine sales in the suburbs—mobile newsstands (Tide—July 13). The scheme is now being seriously considered by at least two magazine distributors. "The trouble," complains Miller, "is that when I get a good idea, someone wants to try it out. Then it leaves my hands and becomes an operations problem. I can't sit on anything."

Miller claims he has the best job in the company, simply because "no one can prove me wrong for at least five years." As Miller recalls it, this dream developed rather suddenly. Late last year, Life publisher Heiskell called Miller, at that time Life research director, into his office, asked him to sit with him for two weeks and then tell him what he thought Life ought to be doing that it wasn't. "I told him," says Miller, "that it wouldn't take two weeks to already know. It was that we weren't planning ahead. I thought that one at Life had time to plan ahead in circulation, advertising and other problems of making the magazine more

Miller joined Time, Inc., in 1943 in the advertising promotion department, became director of market research in 1948. While directing Life's research he originated Life's studies on cumulative and repeat audiences, brought researcher Fred Politz in to do the work. Miller, incidentally, is an adjunct professor of psychology at City College of New York. His subject: Psychology of Advertising.

important to readers and advertisers five or 10 years hence, because the Life people were too entangled in the day-to-day problems of putting out the magazine."

Heiskell thought about it for a week, then called Miller back and assigned him the job of planning for the long haul.

→ The new post, which Miller thoroughly enjoys, has other drawbacks besides Miller's inability to hang on to an idea for a bit more mulling. Chief one is lack of authority or a clear line of responsibility. Miller's suggestions are no more than that, although they carry

considerable weight. "I have to work by coming up with ideas and selling them to the heads of the operating departments. I try to needle them into action on long-range projects. To tell you the truth, though, I get further this way. By having to think an idea into a salable form I do a better job of thinking it out."

Miller's basic technique in selling his ideas is informal contact with department heads such as Life ad director Clay Buckhout, whom he makes a point of lunching with at least once a month, and circulation head John Hallenbeck, whom he sees much more often. The last time Miller saw Hallenbeck, for example, they discussed Life's current cover price test in two western states which, inevitably, moved from Miller's idea shelf into actual testing in short order. The idea is to find out at what price Life sells most profitably: 15¢, the current 20¢, or 25¢.

In addition to Hallenbeck, Miller also frequently sees Wallace Powell,



Life's Ed Miller: there are dreams that money can buy



"I have no real authority. I have to work by coming up with ideas and then selling people on them."

one of the new faces around Life's circulation department. Powell, in charge of personal selling methods and field (i.e., door-to-door) subscription sales agencies, is presently involved in Life's successful telephone subscription seal experiment, which will probably be adopted on a national basis by the end of the year. (Life has recently increased its use of field selling staffs markedly. Through 1952, field sold subscriptions came to under 1% of total yearly subscription circulation. By 1954, the proportion had crept up to nearly 20%).

► Miller admits that he's more involved with circulation problems than with advertising sales. But, he explains, "that's only because circulation lends itself to planning more than sales does. With 600 clients, you have too many variables. In circulation you can keep many factors constant and experiment with one fact at a time."

Nevertheless, Miller recently swapped ideas with ad salesman Buckhout on how to encourage long-range media planning in advertising agencies. Such planning, thinks Miller, would ease Life's own job in plotting the future specifically in the area of meeting advertisers' media needs years hence. (At the Advertising Federation of America meeting last June, Miller noted that while plant expansion, selling and distribution are subjects for long-range planning by advertisers, there's very little evidence of "thoughtful long-range planning extending to the advertising media needs for the future.")

Production costs, the third fertile field for planning, is something rather new to Miller. He meets informally with production executives, trying to forecast press needs for 1960. He also pokes around Time's big printing plant

in Springdale (Conn.), getting ideas on press speed and quality controls. He's mainly interested in problems such as the amount of color Life will be using in five years. "I believe," says Miller, "that the use of color will increase both in editorial and advertising pages. Instead of four-color ads, there will be five colors and a greater use of metallic inks. I think that as color television catches on, there'll be a good deal more demand for color in magazines."

► Miller, of course, uses other, more formal, channels to get a hearing for his notions. Among them, for example, are the so-called Advertising 1960 and Circulation 1960 committees, both now taking a summer hiatus. These committees, dreamed up by publisher Heiskell 18 months ago and chaired by Miller, are comprised of middle management representatives from interested departments. Run quite informally, they serve both as sounding boards for long-range ideas and as a training ground for young Life executives. Miller hastens to add, though, that "the youngsters' ideas are taken seriously. The committees turn in formal reports to management, and several suggestions are being considered." Miller hopes to reactivate both groups in the fall, run a series of meetings every year or two from now on.

On a higher level, there are weekly publisher's meetings, attended by Heiskell, Miller, Life's business manager Arthur Keylor, and assistants to the publisher in charge of personnel, public relations and other staff functions. These meetings primarily serve as a communications clearinghouse, reviewing the week's problems and developments. As such, they are perfect for Miller's purpose, which is to leaven

Life's staff thinking with creative ideas. Miller also sits in on Time, Inc., president Roy Larsen's corporate plans meetings. These conferences, held at irregular intervals for each magazine separately, deal mainly with long-range budgeting plans. Says Miller: "These meetings view circulation, advertising and production by and large from an accounting point of view. In effect, the corporate effort is to force planning by pin-pointing future expenditures. For instance, the only meeting held for Life since I've been in this job was concerned with turning out a budget for 1961. That's accounting planning—my job is creative planning."

► For the most part, Miller has few such dealings with Time, Inc., on the corporate level, although, typically, he still acts as unofficial adviser on research to the company as a whole. In the same way, he keeps his fingers, also unofficially, on Life's research department, acting, as he puts it, as "father confessor." He uses the staff, of course, for his own projects, estimates he's "doubled their work-load." A typical project: find out how sales promotion techniques should change if and when economic conditions change in any number of ways during the next five years.

Miller is convinced that his work will ultimately benefit the advertiser just as much as it benefits Life. "After all," he points out, "Life is a major advertising medium and will continue to be. If we plan now for the future, we can offer advertisers a magazine more liked by the public, and by a larger public. We can also offer a more efficient magazine from a production viewpoint, from a distribution viewpoint and from a research viewpoint. What's more, we're shooting for that goal."

MEDIA FORECAST

Biggest spot TV deal in history:

The most recent chapter in the tangled saga of Matthew Fox's multi-million dollar motion picture deal with RKO was written last fortnight when International Latex Corp. (a subsidiary of the Stanley Warner Corp. theater chain) announced its purchase of 1,820,000 television spots from Fox's C&C Television Corp.

Here's the background. About six months ago, Fox purchased the 740-film library of RKO features from Thomas F. O'Neil's General Teleradio for an undisclosed sum (reportedly over \$15,000,000). The deal was financed by First Boston Corp., apparently on the assurance that the investment would be recouped with the aid of International Latex.

Fox has been selling the library in separate deals to stations all over the country (among the known buyers: Crosley Broadcasting, Triangle Publications, Westinghouse Broadcasting). In most cases Fox tried to get spot time as part payment for the films. In some instances, it's rumored, the films were swapped entirely for time availabilities.

The spot pool which Fox amassed is the time purchased by International Latex in a five-year, uncancelable deal. Both Fox and Latex are keeping mum on most details of the sale (e.g., how much Fox realized from the sale to stations; how much Latex paid for the time, the number of stations and markets involved).

But a general idea of the size of the transaction may be gathered from these statistics: Latex has contracted for an average of 10 spots a day in each of the top 100 markets, seven days a week, 52 weeks a year for five years. Latex claims coverage of 75-90% of U.S. television homes.

As a result of the new campaign, Latex expects to up its sales to \$120 million annually in two years from the current \$40,000,000 volume (Latex products include baby pants, women's undergarments and Isodine, first in a new line of pharmaceuticals).

Crowell-Collier
branches out:

Anxious to pull out of its headlong nosedive into red ink, Crowell-Collier is stepping up its drive to turn itself into a full-fledged communicator, with interests in most of the mass media.

Latest acquisition: five record clubs (Chamber Music Society, Handel Society, Jazztone Society, Musical Masterpiece Society, Opera Society) and the Concert Hall Society record label. The price: probably around \$2,500,000, said to be the biggest record deal since a British firm purchased Capitol Records in 1954. Crowell-Collier's purchase (the company recently borrowed \$7,500,000) is rumored to have involved a stock transfer as well as cash.

Crowell-Collier hopes to add the record club revenues (annual earnings estimated at \$500,000) to the profits of its successful book division (about \$5,500,000 this year) to counterbalance slipping magazine profits. Sametime, Collier's and Woman's Home Companion can be promoted to Concert Hall's active 600,000-name list.

The six record divisions bring Crowell-Collier's non-magazine properties to 17. The others: the book division, six radio and four television stations. KFWB (AM) Los Angeles and KULA (AM-TV) Honolulu are bought and paid for. Still in

the financing stage is the four-city group owned by Consolidated Radio & Television Broadcasting (four radio, three TV). C-C won't begin operating any of the 10 stations until transfer is approved by the FCC, probably not until late this year.

Crowell-Collier's diversification moves so far promise to be only the beginning. Rumored in the planning stage (i.e., pigeonholed until more money is available) are several more record clubs, at least one newspaper, possibly a news magazine, and a small motion picture company for TV films.

Is media merchandising under attack?

There's a chance that other media merchandising plans may come under the Federal Trade Commission's microscope for possible violation of the Robinson-Patman Act. And advertisers who participate in such plans are liable to be saddled with the trouble.

FTC's recent complaint against nine manufacturers of grocery products points up the danger. The three network-owned broadcasting stations in the New York area have been operating similar merchandising promotions for some years, which work this way: the station swaps free spot announcements plugging a retail chain in return for in-store promotion of certain products. Then the manufacturers of those products are persuaded to buy station time on the strength of such merchandising services.

FTC maintains that the advertisers violate statutes prohibiting unequal advertising allowances, since the same offer is not made to all retailers. Furthermore, despite the fact that the stations initiate the deals and the retailers co-operate, neither is charged with any wrongdoing by FTC. Says FTC chairman John W. Gwynne: "The use of third-party interference does not absolve the manufacturer of his duty under the law to refrain from giving such allowances."

Adds FTC: "No medium is immune" from this current area of investigation.

Television vs. Capitol Hill:

After months of searching for monopoly practices by the television networks, Congress apparently has finally realized that any guilt lies in the shortage of TV channels.

At any rate, the Senate Interstate & Foreign Commerce Committee's so-called "interim" report on television allocations (final report on the whole TV inquiry is due in January) encourages FCC's efforts to strengthen UHF through deintermixture of markets.

The committee's silence on the commission's more radical proposal to move all television into the broad UHF band seems to mean a "wait-and-see" attitude, to give FCC a chance to lick the TV tangle without Congressional interference.

Sametime, committee chairman Warren Magnuson (Dem., Wash.) has unofficially recommended the removal of Federal excise taxes on all-channel color receivers, to increase UHF circulation without any far-reaching change in allocations (see p. 48).

Such a proposal, as a matter of fact, has a better than average chance of clearing Congressional tax committees, especially if Congress stays Democratic next year. The House excise subcommittee dislikes excise taxes almost to a man. Sametime, the Democrats hope to put through a tax program next session upping revenue from corporations and stockholders.

Why are so many of you tearing Tide apart?

Part of the answer...

the perforated page



WHEN Bill Brothers Publishing Corp., acquired TIDE a few issues ago, subscribers were promised that "changes" in the magazine would be evolutionary, not revolutionary. That still holds. But the remarkable write-in praising the scored-page innovation is, by all publishing yardsticks, dramatic.

The May 19 issue of TIDE—first under its new publisher—was delivered with editorial and advertising pages scored for easy tear-out. Almost to a man, advertising executives are voting, "Keep it up . . . the greatest thing since night baseball."

No readership study, no survey or carefully worded questionnaire could evoke the kind of voluntary reader response generated by the announcement that the perforated

pages in the May 19 issue might become standard with future issues.

Many TIDE advertising executive subscribers may not know that SALES MANAGEMENT magazine, also published by Bill Brothers, was the first business publication to successfully introduce the perforated page idea. That was in 1954. Even now—two years later—response to SALES MANAGEMENT's perforated pages is still coming in from sales executives.

Back to TIDE. Your overwhelming acceptance and acknowledgement of perforated pages—and other advancements—is proof that TIDE has become immediately more useful.

Here's a sampling of subscriber comment about perforated pages . . .

INTERNATIONAL LATEX CORP.

Edward D. Madden, Vice-President:

*I appreciate the perforated pages.
It's a very useful addition to the magazine
for those of us who do a lot of clipping.*

J. WALTER THOMPSON CO.

Cornwell Jackson, Vice-President:

*Not only do I hope you'll continue to do this,
but I wish you could persuade other
publications to do the same.*

THE NEW JERSEY ZINC CO.

R. Davison, Advertising Manager:

*I found the perforated binding in the latest
issue wonderfully effective, inasmuch as it
is my habit in reading magazines to tear out
various pages to refer them to my associates.*

PURITAN CORDAGE MILLS

L. J. Androit, Jr., Advertising Manager:

*Here is my vote for perforating pages of
TIDE magazine. I believe it is one of the
best services a publication can offer
both its readers and its advertisers.*

THE QUAKER OATS CO.

**John P. Odell, Supervisor,
Aunt Jemima Ready Mixes Advertising:**

Please, for goodness sake, keep it up.

KNOX REEVES ADVERTISING, INC.

E. E. Sylvestre, Chairman of the Board:

*We hope this will be continued as a
regular feature of your magazine.*

INDIAN HEAD MILLS, INC.

**M. John O'Donoghue, Director of
Advertising and Public Relations:**

*I think the idea of having the perforated
tear-out feature as a part of the magazine
is wonderful and very helpful. Keep it up.*

AMERICAN BILTRITE RUBBER CO.

Jerome M. Schlakman, Advertising Director:

I would like to see you continue this procedure.

J. WALTER THOMPSON CO.

John H. Morse, Vice-President:

*It was an unexpected pleasure when
TIDE came in with the tear-out feature.*

N PACIFIC RAILROAD CO.

3. Northcott, General Advertising Manager:

innovation is, I think, very commendable.

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Willard A. Pleuthner, Vice-President:

May I be among the many who congratulate you on your perforated pages.

DOREMUS & CO.

Louis W. Munro, President:

I sincerely hope a substantial number of subscribers will inform you that they find the perforated page to their liking. I happen to be one who frequently tears out pages for passing along to my associates and will therefore find the perforated edge much to my liking.

WM. B. REILY & CO., INC.

J. W. Reily, Vice-President:
Like very much.

ARD PRODUCTS, INC.

ard L. Slater, Advertising Manager:

perforated pages are excellent. Keep them up.

CONSOLIDATED FREIGHTWAYS INC.

David E. Moser, Sales Research Manager:

This will make one of my most favorite business magazines even more helpful and useful.

BAKER, JOHNSON & DICKINSON

James A. Baker, Managing Partner:

Every magazine which prints material worth saving should perforate the pages. Congratulations for adopting this desirable feature of your sister publication, SALES MANAGEMENT.

PERFECT CIRCLE CORP.

Harold K. Sinex, Market Analyst:

Tear-out feature fine.

GEAR-MARSTON, INC.

James B. Briggs, Vice-President:

Yes, I like the perforated pages.

...and more...

Esso Standard Oil Co.
The Procter & Gamble Co.
Olin Mathieson Chemical Corp.
Campbell-Mithun, Inc.
McKesson & Robbins, Inc.
Campbell-Ewald Co.
Inland Container Corp.
E. I. du Pont de Nemours & Co. (Inc.)
Grey Advertising Agency, Inc.
Evans Research and Development Corp.
Prince Matchabelli, Inc.
Barkas and Shalit, Inc.
Springs Mills, Inc.
The American National Red Cross
The Joseph Katz Co.
Ruthrauff & Ryan, Inc.
McKim Advertising, Ltd.
E. F. Hutton & Co.
Mead Papers, Inc.
Continental Can Company, Inc.
Charles W. Hoyt Company, Inc.
John B. Morrissy Co.
Abraham & Straus
Stewart-Warner Corp.
A. S. Black & Company, Inc.
Doyle Dane Bernbach, Inc.
Louis E. Wade, Inc.
The Bureau of National Affairs, Inc.
American Machine & Foundry Co.
Western Electric Co., Inc.
Pharmaceuticals, Inc.
Chrysler Corp.
The National Association of
Variety Stores, Inc.
Harry Schneiderman, Inc.
Hawthorn Books, Inc.
The Genesee Brewing Company, Inc.
New York Telephone Co.
Canada Packers Ltd.
Burnham & Morrill Co.
Fitzgerald Advertising Agency, Inc.

... enthusiasm



by the planning,
management and
contact executives
of advertising

Tide
THE MAGAZINE FOR ADVERTISING EXECUTIVES

NEW YORK • CHICAGO • SANTA BARBARA

Los Angeles bound?

From pool to Polo Patio, from lobby shops to Lanai suites, from Coffee Bar to Crystal Room, from gardens to garage, from maids to Maitre d', the Beverly Hills offers the utmost in relaxation, comfort, service, cuisine.

BEVERLY HILLS HOTEL

Hernando Courtright, President
BEVERLY HILLS • CALIFORNIA



Van Praag Appoints Hole V.P. to Head Hollywood Branch

Stanley Hole has been named President of Van Praag Productions, in charge of the firm's operations in Hollywood. The company, a major producer of television films, also has branches in New York, Detroit and Coral Gables. Van Praag Productions is a "big customer" for electronic photography and recording equipment.

As a reader of *Wall Street Journal*, Mr. Hole finds the variety of businesses and industries covered by this only national business daily. Like executives everywhere, he uses *The Journal* as a background for important decisions. Circulation now is 413,576; readership nearly twice that number. This is a sales medium!



LETTERS

Tired of tires

Sirs:

I think I can give you another reason "Why tire advertising goes flat" (Tide-July 13): Indifference to complaints.

When one of my tubeless tires developed a bulge, I took it to the manufacturer's branch in Providence. The girl at the desk made no comment but measured the wear of the tread and offered a replacement at two-thirds the cost. A man, presumably the manager, sat inside the open door of his office and paid not the slightest attention to me. Nobody attempted to explain to me what had happened or express the slightest regret over the trouble I had been put to to drive a number of miles to their place of business.

A few weeks later, another tire became a "thumper." I again took the trouble to visit the branch and the same girl measured the tread and remarked, "This tire is half worn out."

It seemed almost as though she were blaming me because the tire was worn.

She offered me a replacement at half price, though I suggested that I carry this tire as a spare and asked her to have my spare put on the wheel. A boy did this in about six minutes and she charged me a dollar.

Subsequently, the bead on another tire let go on the road, and the tire was ruined. Again the tread was measured and I was given a replacement at an equivalent reduction from the list price. I had to buy a new hub cap at my own expense since the cap was ruined when the tire let go.

My point is that absolutely nothing has been done to make me feel that the manufacturer was at all concerned with my experience or at all anxious to retain my goodwill and future business. Is it any wonder that I will not buy another tire of this make?

Very truly yours,
Sherman L. Smith

Advertising Manager
Bostitch
Westerly, Rhode Island

PR at peace

Sirs:

This letter is prompted by the wide interest created among PR people by the very fine article, "What PR Men Are Doing for PR," included in the June 8 issue of Tide.

My own very pleasant reaction to this remarkably fair story the day the issue came into the office has been echoed again and again.

The importance of the article has been repeatedly and increasingly impressed upon me, so much so that I would like permission to reprint the article and circulate it to our mailing list.

Cordially
Daniel M. Koplik

American Public Relations Assn.
Washington, D. C.

locate your product in VENDING!

AUTOMATIC vending opens important new channels of distribution without diverting or disturbing your present distribution set-up . . . brings your product into closer touch with the ultimate consumer . . . operates as the ideal sampling method!

WE HAVE over 19 years' experience serving the vending industry and offer you the advantage of our specialized knowledge to help fit your product into this rapidly expanding market.

Among our accounts . . .

AMERICAN CHICLE CO., Adams gum, Dentyne, Chiclets, Beemans.

APCO, INC., leading vending machine manufacturers.

N.A.M.A., official organization of the vending industry.

PEPSI-COLA CO., sales promotion campaigns.

TENCO, INC., roasters of instant coffee. Plus 50-odd manufacturers and distributors of vending machines and vendible products.

Consult with us concerning your share of the vending market at no obligation.

de-perri advertising, inc.

141 E. 44th St., New York 17, N. Y.
MURray Hill 7-4980

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET,
but we can give you
the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charles-ton and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest trans-mitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, Jackson 5-7661, or our representatives: Edward Petry & Co., Inc.



FOR SALE

Interested in Living in Darien?

You will probably be most interested in this if you're in the sales, advertising or publishing business.

You will probably be either a younger executive with one child nearing or at "school-age" and want to take advantage of the superb Darien public schools. Or, you and your wife will be in your "middle-years," with your children on their own and looking for contemporary neighbors, a house and grounds with charm, but perhaps smaller and easier to maintain.

One level, ranch-type with large living room (fireplace) and dining area. Large kitchen (equipped), flagstone terrace plus large screened porch, two bedrooms with full sliding door closets plus large (20x12) den or BR-den. One bath, full attic for storage, radiant-hot water heating, over-size one-car garage with work shop facilities built-in. One-half acre (296' deep), well landscaped with terraces, drainage, outdoor lighting, fruit trees, small vegetable garden, heavily wooded in back. Eight minutes' walk to station or shops.

If through agent asking \$26,500

Write Box T 543
c/o Tide
386 Fourth Avenue
New York, New York

WANTED: AD AGENCY WITH VISION. TO combine with IE mgmt constnt, to set up improve clients' firms. Analyze, install changes, hold clients' hands as mgr. Also know DM, coupon field, IBM. Box T-542.



Omission

Sirs:

We received our first copy of Tide and like it first rate, particularly the idea of perforated pages allowing their removal for further reference and easy filing.

Another thing we would find very useful is the section under "Executive Ladder." . . . A difficulty is also presented, however, in that you do not list the name of the town in which the firm is located. For instance, in our directories we cannot locate Campbell-Mithun, nor can we locate Doner & Co. . . .

Yours truly,
S. F. Barndt

General Sales Manager
Wyomissing Glazed Paper Co.
Reading, Pa.

We thought that Doner (Detroit) and Campbell-Mithun (Minneapolis) needed no further identification, but we'll put in city names in the future just to be sure.—Ed.

Kudos

Sirs:

I just finished reading this past weekend with quite some delight the last issue of Tide Magazine. May I send you my very best compliments for having done such a quick and excellent job in already revamping the magazine. It is more readable, more interesting, and even more essential than ever for people in our area to follow the trends which you are discussing there. May I wish you the very best of everything in your future endeavors and I would like to say that I am delighted that this renewed support has been coming forth. . . .

Cordially,
Curtis J. Hoxter

Curtis J. Hoxter, Inc.
New York City

Marriage

Sirs:

We hear so much talk about "instability" in advertising that I thought the following item might help to correct this erroneous impression:

Thirty-nine years ago Lawrence Valentine borrowed \$100 and started a one-man agency. The walls of the small one-room office were grey so he named the company Grey Advertising agency.



SARRA casts two lively, likable children in this series of 1-minute commercials, who show how easy it is to use Aunt Jemima Pancake Mix. The viewer sees a pancake made, then tossed high into the air in a long, slow motion flip that demonstrates its lightness. Shots of fresh fruit, in alternate layers with pancakes, suggest delicious new uses for Aunt Jemima pancakes. Effective opening and closing package shots clinch sales. Produced by SARRA for the Quaker Oats Company, through J. Walter Thompson Company.

SPECIALISTS IN VISUAL SELLING

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The ONLY Clipping Bureau reading over 3,000 trade and class publications, as well as every English language daily and 80% of the weekly field.

LUCE PRESS CLIPPING BUREAU

157 Chambers St., NYC 7-BARclay 7-2096
406 West 34th Street 718 Harrison Street
Kansas City 11, Mo. Topeka, Kansas
Write or Phone for Details.

SARRA INC.

New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Four years later a young man called Arthur C. Fatt got his first job with Grey. The agency now had a staff of two.

Now, thirty-five years later, these two men are still together at their first and only jobs. Larry Valenstein is Chairman of the Board and Arthur Fatt is president of Grey, an agency that has risen to leadership. Grey Advertising now employs almost 500 people. The Park Avenue headquarters is a far cry from the one-room office. Among the blue-chip accounts serviced by Grey are RCA Victor, NBC, General Electric, Gruen Watch Company, Calvert Distillers, Mennen Company, Procter & Gamble.

The original \$100 investment thirty-one years ago have been parlayed into an agency that is expected to bill about \$10 million in 1956.

Instability indeed!

Sincerely yours,
Christopher Cross
Director Promotion-Publicity Dept.
Grey Advertising Agency, Inc.
New York City

Advertising & the government

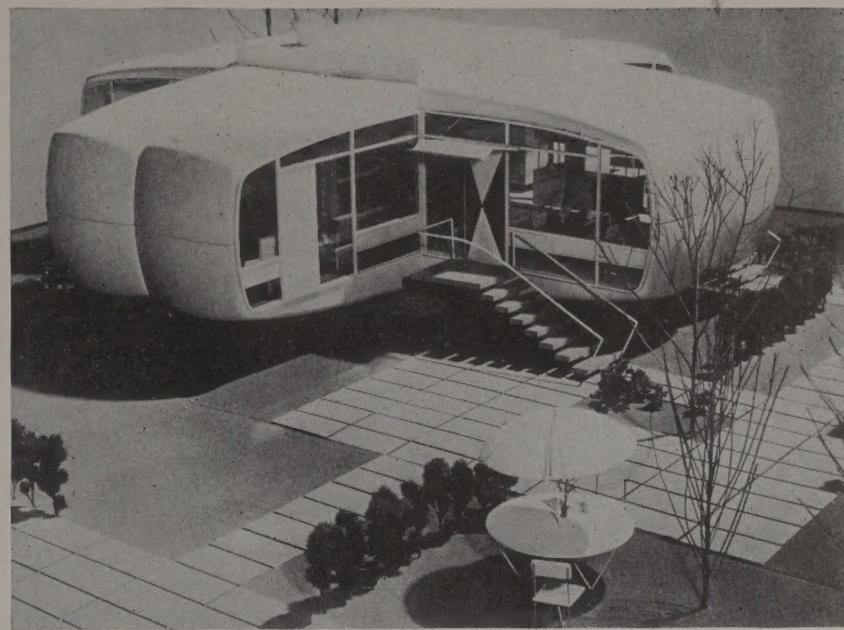
I have noted with a great deal of interest the editorial in the current issue on advertising allowances in government contracts. This is a matter of keen concern to me and many of your other readers in similar positions.

This seems to me to be a most worthwhile campaign and Tide is to be congratulated on going to bat for this reader group. I am sure that many others join me in commendation and will be looking forward to further assistance and advice in future issues of Tide.

Leslie E. Neville
Director of Public Relations and Advertising
American Bosch Arma Corp.
Baldwin City, N. Y.

Stoppers

- 210 horses that run on chicken feed!
—STUDEBAKER
- "Well, Mr. Tremont, if you're determined to raise my salary . . ." —N. Y. STOCK EXCHANGE
- He scoops to conquer
—NEW YORK TIMES
- No Aarvarks, No Zebras today
—STIEFF ANIMALS
- Father knows best—or does he?
—DONMOOR SHIRTS
- Look What's Been Added to Our Adding Machine!
—SMITH-CORONA
- A good law to break
—AMERICAN CANCER SOCIETY
- How to butter up a soup and a husband!
—CAMPBELL
- Now it shoots a breeze 3½ times around the world
—SHELL



Monsanto Chemical Co.'s "House of Tomorrow"

Design, development, and research engineers key to reaching the plastics industry.

Today, plastics has far outgrown its "Gadget Age." Many firms who formerly used other components are switching to today's plastics—for tooling, radar canopies, railway compartments, irrigation and fuel pipe lines, and thousands of other engineered products.

With these fast-moving developments, the plastics design, development, and research engineers have assumed a specialized importance. Recent industry surveys demonstrate that this group not only specifies the products to be used, but exerts the greatest influence on the purchase of raw materials, equipment, and services in the plastics industry.

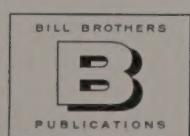
With its specialized editorial and circulation direction, PLASTICS TECHNOLOGY magazine has become basic for reaching more design, development, and research engineers than any other publication.

For further details on the booming plastics industry and how it is reached by PLASTICS TECHNOLOGY, write us for details.



NBP BPA

386 Fourth Avenue,
New York 16, N. Y.



footnotes*

*Television's second chance

There's cause for concern, we think, in Sen. Warren Magnuson's recent remarks, made appropriately enough on a television program. Said the Senator, who is a Democrat from Washington and chairman of the Interstate & Foreign Commerce Committee: his committee will strongly urge Congress to remove the 10% excise tax on color television sets equipped to receive all television channels (that is, both VHF and UHF). In that way, the transition to color television, which Magnuson obviously considers inevitable, will bring also the transition to UHF television, which he obviously considers essential.

While this magazine has long urged moving television upstairs with the help of color, this is the first time any very important person has recognized that television has that rare thing—a second chance. It has been clear virtually since television began to boom that the Federal Communications Commission erred badly in originally earmarking only the 12 VHF channels for the medium. When, after years of "freeze," it also opened the UHF band (70 channels) to television, it was too late—too many people had already bought VHF-only black & white sets. The result, as evidenced by the recent Washington investigations into television, is

a station-sparse system that is neither truly national nor truly competitive.

The question anybody interested in ever-better communications must ponder now, however, is whether the excise tax removal that Magnuson urges is incentive enough for manufacturers to make all-channel color TV sets.

This should be determined as soon as possible for the very good reason that there is an alternative solution for the shortage of TV stations and successful networks. It comes, surprisingly enough, from the FCC itself, which has asked for comment by October 1 on eventually moving all television bodily from the narrow VHF into the broad UHF band. Apparently, FCC now realizes it must force UHF-equipped set production, it believes the specter of eventual UHF-only television is the way to do it, and it finally has the courage to pursue that conviction.

Magnuson's suggestion for all-channel sets has the advantage of not making obsolete existing VHF station equipment and his move certainly invites the least government intervention.

But sametime, an incredible medium, incredibly enough, has a second chance to grow and serve without technical fitters. Let's hope the opportunity isn't missed.

*The co-op advertising blackjack

The problem of cooperative advertising was bound to come to a head sooner or later. Manufacturers have always found it difficult to control co-op advertising, even when they considered it effective and worthwhile. Now the abuses are reaching the point where drastic action is called for.

Some of the giant retailers are actually making a profit on what is supposed to be a concerted advertising program. Here, for example, are a few of the complaints voiced by manufacturers:

- Some retailers charge "fantastic" rates for catalog space.
- Some retailers demand as high as 100% payment from the manufacturers for what is supposed to be cooperative advertising.
- Some retailers make it clear that future orders hinge entirely on how much co-op money they can bleed from a manufacturer.
- At least one retailer has demanded a \$300 advertising allowance in return for a \$75 sample order.

A new survey by the Assn. of National Advertisers reveals that in 1950 the median average of 79 companies spent 15% of their total ad & promotion budgets on co-op advertising. In 1954, the average for 105 companies was up to 18%. The

proportion of co-op money to the total ad budget ranged from as low as 1% to as high as 70%. The average increase in co-op expenditures (for companies reporting increases) was 9% between 1950 and 1954.

A good clue to manufacturers' attitude toward co-op advertising indicated in the ANA survey was that if their competitors discontinued co-op advertising, about one-third of the companies surveyed said they too would either stop using it or cut expenditures.

It would seem to the best interest of all national advertising media to do what it can to curb the abuses. Every co-op advertising dollar blackjacked out of a national advertiser's budget by a giant retailer means one less dollar for another medium. Business papers, especially, could help by pointing out to guilty retailers that co-op abuses have driven, and will continue to drive, manufacturers' products into other channels of distribution.

There probably will always be a place for co-op advertising, so long as the advertiser engages in it willingly and, to his satisfaction, profitably. The more abuses an advertiser has to suffer with his co-op ad expenditure, the sooner he's going to abandon it entirely.

The Editors